THE GUIDE TO COMICS • 47 **VERTIGO CASTING CALL** WIZARD CASTS THE SANDMAN MOVIE!

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# HARRIS COMICS

## THE MYSTERY WALK #4
### LIGHT DAWNS

Vampirella gets closer to discovering her origins, as battle lines are drawn between Vampirella and her evil siblings.

**Sniegoski**
**Sharpe**
**Caesar**

Cover(s) by **Chris Berkeley, Buzz**

Full Color, 32 pgs

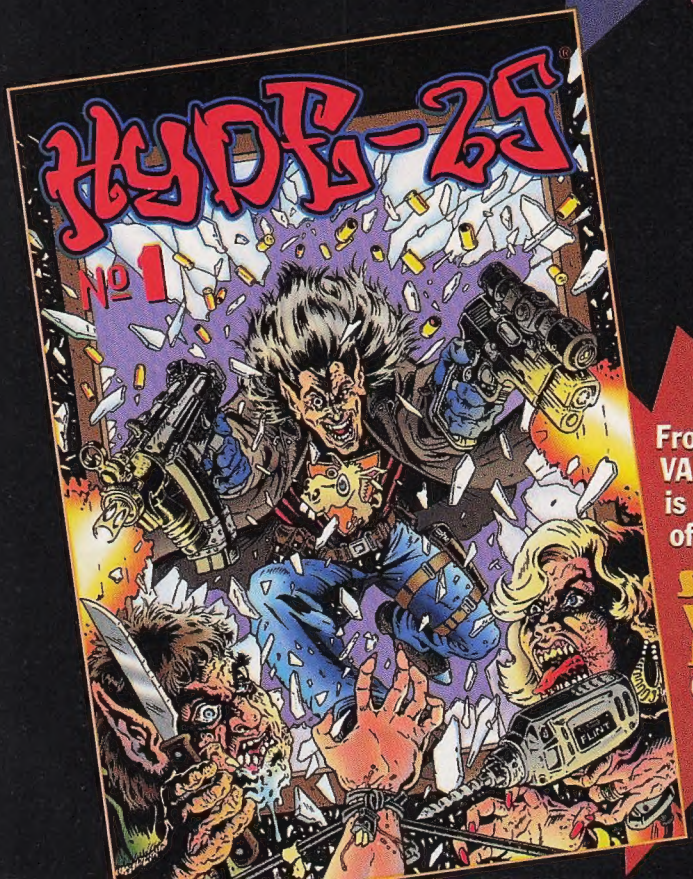
Part 4 of a six part Vampi universe poster by **BUZZ**

## The Resurrection of Papa Voodoo

Vampirella is thrust into the middle of a war between the secret police and a resurrectionist cult.

**Goodwin & Gonzalez**

Cover by Enrich; Full Color, 32 pgs




From the pages of VENGEANCE OF VAMPIRELLA and HYDE-25 #0, Bishop is back to battle the mutagenic mayhem of the monster-creating drug HYDE-25!

**Sniegoski**
**Webb/BUZZ**
**Jones**

Cover by Flint Henry
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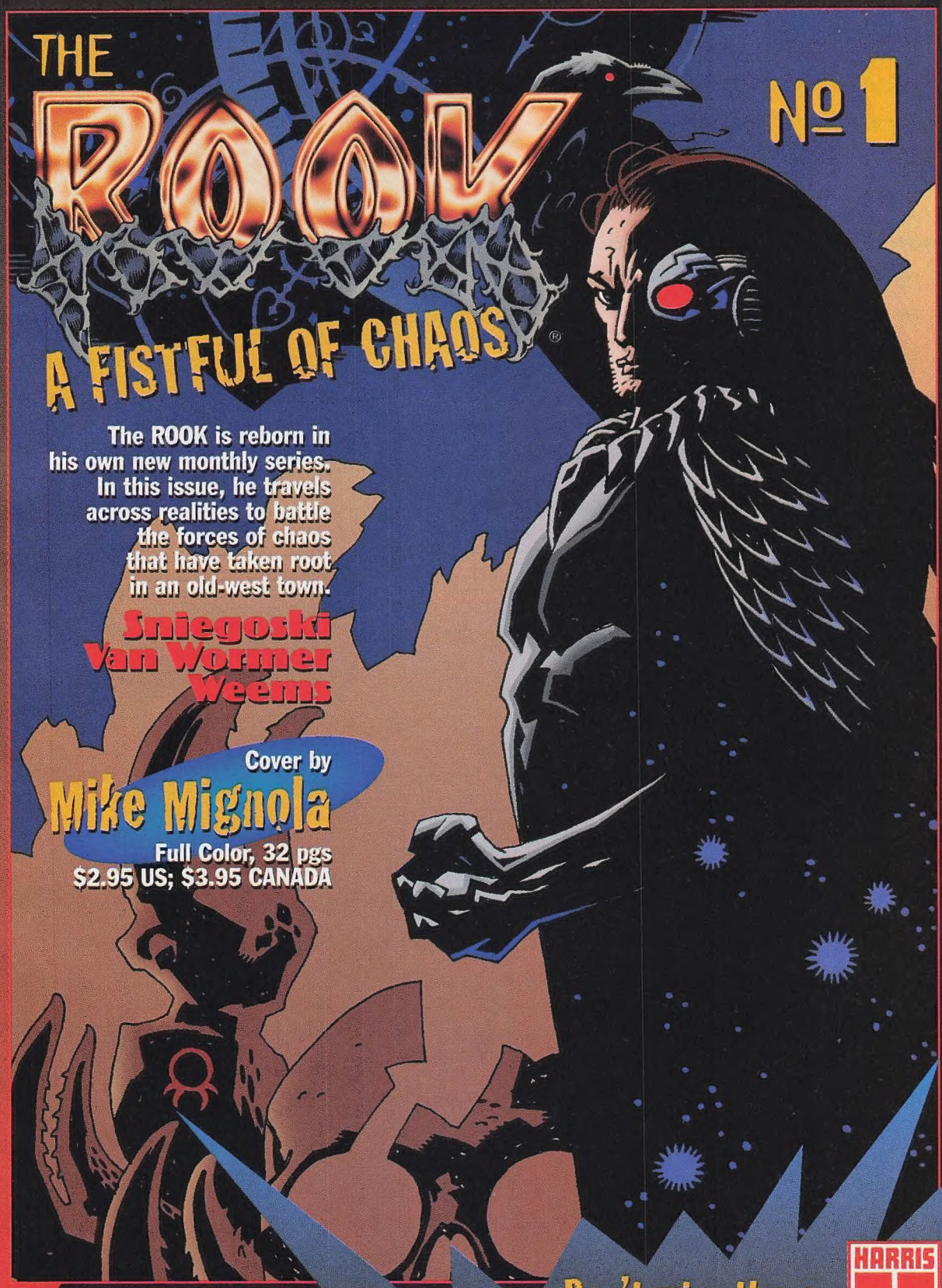


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HARRIS COMICS

# WIZARD®

Number 47
JULY 1995

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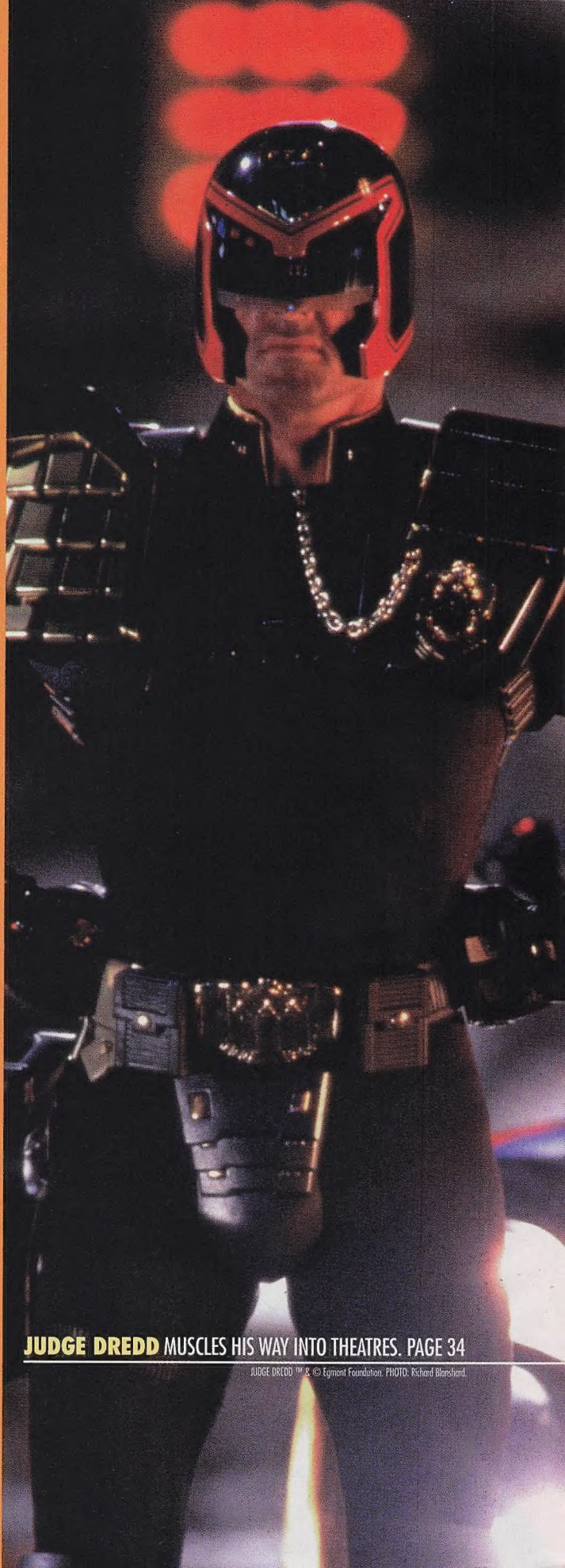

**JUDGE DREDD** MUSCLES HIS WAY INTO THEATRES. PAGE 34

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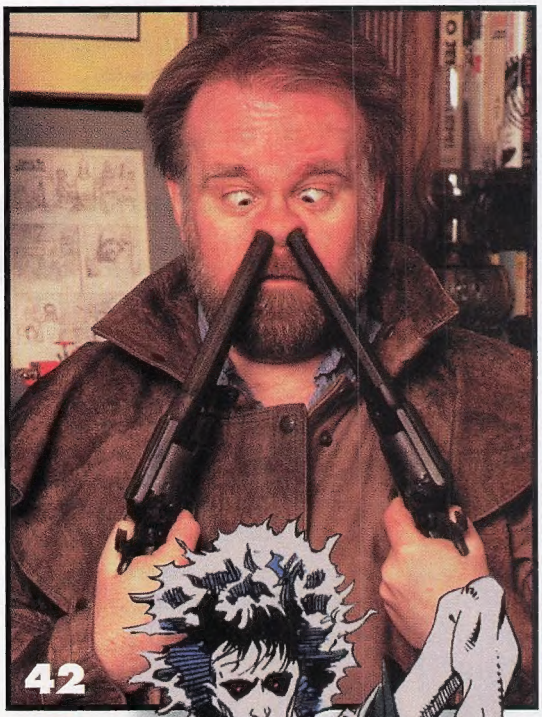


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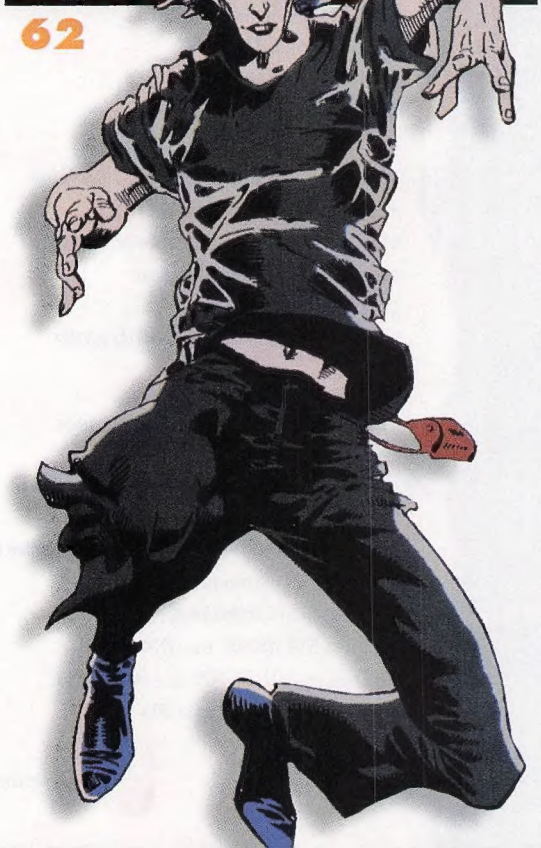


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# from the top

## DROPPING NAMES

Finally, a Simon Bisley cover! After four years of trying, we got one. I also believe that Simon could play the movie role as well as Sly Stallone could, only Simon wouldn't be acting. (And I'd be remiss if I forgot Tom Grummett, who did our newsstand Superman cover. It would be a disservice to Tom if I had to actually *say* it looked cool.)

And speaking of Sly, we're going to be giving away lots of Stallone autographs, so make sure you enter that contest, courtesy of Collector's Edge.

And while we're talking celebrities (tell me I'm not stretching this tangent), we've been getting some great feedback on the Casting Call articles we've been running for the past few months. Even Cindy Crawford (cast as Mary Jane Parker in the Spidey movie done in *Wizard* #42) signed a copy for me. She wrote, "To Gareb, with Love, Cindy Crawford." I really think she meant it. (And hey—make sure you write in and tell us which movies you would like to see us cast. I've already received quite a few from actual Hollywood producers.)

Also in this issue, you'll get a chance to see all of the variant *Gen*[13] (regular) #1 covers. Some of them are really neato. We've also included a very cool StormWatch mini-comic. Let us know what you think.

Starting next month, we've also got some really cool offers coming up, so make sure you're ready. Look for the cover with Catwoman, Wonder Woman and Supergirl done by Jim Balent, who left some jaws dropping with *Wizard* #33's Catwoman cover and #34's X-Women cover. I tend to think you'll like it.

And all of these cool things lead up to our gala anniversary issue #50, where *Wizard* evolves to...the next level. (Scary, huh?) It'll have to be seen to be believed.

See ya soon,

Gareb S. Shamus
The Big Cheese


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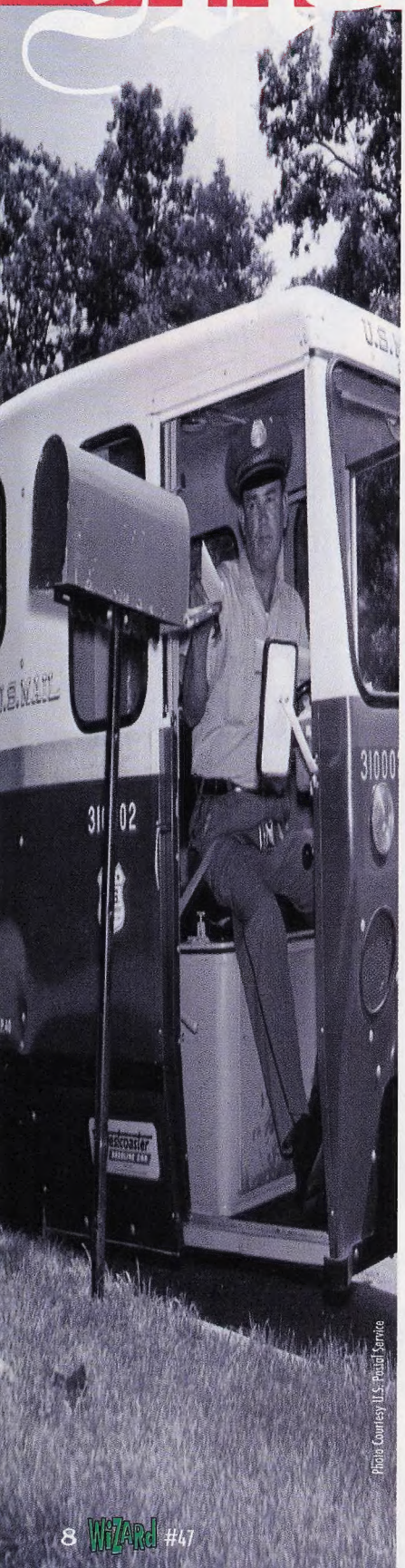
# Magic Words



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## Hey, I'm Naked!

**For a few months now, we've been asking for letters telling us what you think of our feature articles and what you'd like to see in future features. They've been rolling in at a pretty good clip—heck, we're even running a letter this month about our asking for those letters. Thanks to all who have participated so far. Keep it up. And while you're keeping it up, let us know about this:**

**➜ Issue #43's "TM & ©," an article dealing with how you can trademark and copyright your comic creations, has been one of our most popular features in recent months. "Hot Off the Griddle," a humor article dealing with the eternal question of whether comics really sell like hotcakes or not, was one of the *least* popular. Thing is, we (the *Wizard* staff) thought "TM & ©" was kind of dry reading and we weren't sure if it would go over well with our readers. We thought "Hot off the Griddle" was an absolute hoot and that everyone would love it. The response tells us differently. So we pose some simple questions: Do you want humorous features? Or just straightforward ones? Or a mixture of the two? Let us know.**

**➜ Every month, we receive anywhere from 50 to 100 letters dealing with breakfast cereal characters. I have no idea why.**

**We lead off this month with a big letter from a big comic writer...**

**Dear Editor,**

A cry of bewilderment rises from Turok's Lost Valley. A laugh of incredulity radiates from Doctor Solar's Atom Valley. Why these responses? Because they are amazed at what they find in Valiant's reprint volumes *The Original Doctor Solar* and *The Original Turok, Son of Stone.*

Who am I? I am the man who wrote these stories that Valiant is reprinting. With that proprietary involvement, let me offer some corrections and comments.

No doubt out of its respect for comics, Valiant has an archivist. An archivist keeps documents and records, and is an authoritative source of reference...but maybe not in Valiant's Universe. Inside the back cover of *Original Turok* #1, there is an "Afterword" written by Valiant's "archivist."

He starts his tribute to *Turok*'s artist by misspelling his name, renaming him Alberto Gio**le**tti, when it should be Giolitti. The archivist may protest that this is precisely how *Overstreet* spells it. Any professional archivist would check at least two sources. Both Jerry Bails's *Who's Who of American Comics* and *Turok* issues from #98 on give him the correct spelling.

However, the archivist was busy elsewhere, as he had Turok "accidentally enter Lost **Land**." From issue #8 on, for over 25 years, I wrote 95 percent of all the Turok stories. Apparently I had misplaced my hero, as I had staged his adventures in Lost **Valley**.

Next, the archivist humbly confesses that, "Turok's creation is a mystery." Mystery? Why hadn't he looked on his no-doubt crowded reference shelf? There, he would have found a copy of last year's *Wizard Special Edition, The Beginning of the Valiant Era.* On page 9, the archivist would have read, "Newman was then to help shape a character who has become a pillar of the Valiant Universe...Turok first appeared in 1954, created by Western editor Matt Murphy. The series was beautifully illustrated by Al Giolitti." There it is! In just two sentences the name of the man who had created Turok, my imaginative editor Matthew H. Murphy, and the accurate spelling of Giolitti.

Let me state that I hold the archivist blameless for bringing us "a newly revitalized original with recolored artwork." What he *means* is Valiant's Ted Turnerization of the original art. In the May issue of *Original Turok,* I thought I noticed black scratches denigrating Andar's face, but then I realized the "enhancing" artist was

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a graduate of the Blown-Hair-Across-Face School of Art. In other panels, the 15-year-old Andar looks aged enough to be Turok's father. For a more detailed critique of the art, check Robin Snyder's January 1995 *Comics* newsletter. Robin had been a *Turok* editor and knows what Valiant's insolent revitalization really means.

Now, permit me to briefly make corrections to Valiant's *Original Doctor Solar* since I also happened to have written the first nine issues of the "Man of the Atom."

Despite the archivist's assuring us that, "Representing these classic stories from the original *Solar* series is a labor of love," he didn't labor hard enough to find out how to spell the artist's name. It is Fujitani—not as he misspelled it with a "g."

Once again, the archivist describes his difficult task, "As time has passed, memories have faded, records have been lost, and ascertaining credit has become a matter of detective work." It was all there waiting for the Archivist to see on page 10 of the *Wizard Valiant Special*, where it notes, *"Doctor Solar, Man of the Atom*, premiered in his own book in October, 1962. Like Turok, Doc Solar was the creation of editor Matt Murphy. Paul S. Newman wrote the first few issues." Solved!

Now, a more personal note: On November 7, 1994, I wrote to Steven J. Massarsky, Valiant's president. I told him I had heard that Turok and Doctor Solar reprints would soon be issued. I requested that even though there might be no contractual obligation to pay me for reprinting my stories, I hoped that Valiant would do what Marvel and DC do when they issue reprints—pay the original writer a small royalty. I also asked for writer's credits in the reprints.

Over two month's later, I have not had the courtesy of a reply. Oh, I realize that Mr. Massarsky is preoccupied with canceling books like *Harbinger*, *Rai*, and others. But he could have won "acclaim" in the industry if he even sent me a 10 dollar bill in a "valiant" effort to repay someone from whom he profited.

No, this is not sour grapes because Valiant did not ask me to write *their Turok* and *Solar*. In fact, [former Valiant editor-in-chief] Jim Shooter asked me to write *Turok*. He came up with a brilliant concept—he asked for a plot that would allow 24 artists to draw two-page pin-ups while moving Turok and Andar through their previous adventures in Lost Valley. But then Jim left the company. Mr. Massarsky did pay me for this plot.

Anyway, I am too busy now writing for Marvel's country music books like *Billy Ray Cyrus* and Disney stories including my favorite animated hero, Darkwing Duck, who appears in my 4,119th comic book story. Yes, I still find enchantment in visualizing heroes and heroines in exotic locations and suspenseful situations. I will keep writing as long as I enjoy it. Best of all, it gets my grandchildren, Mara and Daniel, what their father Peter and their Aunt Lisa once had received—free comic books.

**Paul S. Newman**
**King of the Comic Book Writers**

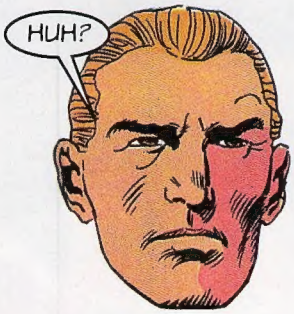
**Dear Wizard,**

To answer a question you posed in issue #43's Top Ten Heroes and Villains, "Ms. Lion" was Aunt May's dog on the *Spider-Man and his Amazing Friends* cartoon. Ms. Lion figured prominently in an episode where she saved the day when Spider-Man, Iceman, Firestar, Captain America, the Sub-Mariner, and other heroes could not.

By the way, I'm not pressing for the 10 bucks you offered to whoever knew this, but it would be nice.

**Joe Richardson**
**Broken Arrow, OK**

**Thanks go out to Joe and the approximately 100 other readers who wrote in to tell us that they knew that the character in question was Aunt May's dog. It rather surprised me that so many people knew what we were talking about. I mean, *Spider-Man and his Amazing Friends* was so lousy, even I didn't bother watching it. And I'll watch *Bewitched* till the cows come home.**




**Jim,**

Why doesn't someone produce a Doc Savage comic book? Has there ever been one?

**Rex Bridges**
**Gulfport, MS**

**There have been comics based on the popular pulp magazine and radio serial character Doc Savage in the past. Notably, DC did both a mini-series and a regular series in the mid-'80s. These days, Dark Horse holds the Doc Savage comic license. They have a Doc Savage/The Shadow crossover slated for release sometime this summer. Should be cool.**

**Dear Wizard,**

At the age of 33 I have rediscovered, through my seven-year-old son, a passion of my youth...comics! From the age of about 13 through 18, I was a regular reader of a number of comic titles, notably *X-Men*, *Fantastic Four*, *Moon Knight*, and of course, *Superman* and *Batman*. But with "adulthood" came more serious pursuits. Comics went by the wayside. I am now realizing what I have missed for the past 15 years. Anyway, on to the reason for my writing.

I respond to a letter from Jerry Perkins in issue #42. In his letter, Jerry suggests that the Comics Code is outdated and that Marvel should remove the Code stamp from its covers. He then adds that they should make their comics more "realistic." I could not disagree with these sentiments more.

One of the issues I now deal with as a father is the matter of suitability in comic material as it concerns my son. I have been discouraged to check out "hot" titles like *Spawn*, *Cyberforce*, and *Prophet* only to find that they contain extremely graphic violence—violence that is way too much for my seven-year-old to handle. A recent issue of *Youngblood* even went so far as to have several pages on one of the characters posing nude. Definitely not kiddie stuff.

I am no prude. I am looking forward to sharing the fantasy world of comics with my children as they grow, because I know they will enjoy it as much as I once did, and now do again. But I have to be able to find material that they can handle, and that I can still enjoy. My son does read the toned-down "adventures" versions of some of the titles, which I am not very interested in. But at least with some of the core DC and Marvel titles, we can read books together and both have a good time. I appreciate knowing that a book with the Comics Code emblem will

## Pen Pals

Want to get in touch with your fellow comic fans? Or want them to touch you? Send your name, address, age, gender, and three favorite titles to Pen Pals, c/o Wizard Press, at Magic Words's address on page 16. Hey, make a friend!

Reggie Dupré
Age: 11 Sex: Male
211 Bellevue Plantation Rd.
Lafayette, LA 70503
Likes: *X-Men*, *X-Factor*, *Spider-Man*

Sky Self
Age: 15 Sex: Male
2910 Hemphill
Brownwood, TX 76801
Likes: *Wolverine*, *Savage Dragon*, *Prime*

Spring Anderson
Age: 15 Sex: Female
23 Riverside Drive
Merrimack, NH 03054
Likes: *Violator*, Image titles, *Batman*

James G.F. Lau
Age: 16 Sex: Male
5 Dalbertis St.
Abbotsbury 2176, NSW
Australia
Likes: *Spawn*, *Cyberforce*, all Homage Studios titles

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not offend my attempts to provide a safe-growing environment for my kids.

**Bill Worley**
**West Lafayette, IN**

Oooh. Time to play the devil's advocate role here. I live for this stuff.

We in the comic-loving community are very quick to cut down the Comics Code and to jump all over anything that even smacks of comic censorship. But here's a reasonable argument from a reasonable man—who is a comic fan, no less—that gives us a good reason for the existence of the Code. He's not one of those fire-and-brimstone witch-hunting censors. He's one of us. And he wants to see the Code stamp (or lack thereof) on covers. Maybe we're a little quick to judge. Maybe the Code is not this evil bugaboo that we're all so against. Maybe the Code is actually helpful to comics fans and responsible parents.

Any opinions out there? You're all welcome to reply, Frank Miller especially so.

**Dear Wiz,**

A long time ago, Marvel introduced a flock of international characters in a three-part limited series called *Contest of Champions*. There were characters like Sabra (who was Israeli), Shamrock (an Irish chick with luck powers), and I think there was even some Australian guy and a French version of The Falcon. Anyway, my question is: What ever happened to these characters? Does Marvel have any intention of ever bringing them back?

And while we're at it, riddle me this: According to Norse mythology, Thor, God of Thunder, was a redhead with a beard. But the hero Marvel introduced has blond hair and no beard. So what gives?

**Sgt. Mark Partridge**
**Proudly serving in the United States Air Force**

Believe it or not, the new and international *Contest of Champions* characters were originally slated to appear in a Marvel Comics 1980 Olympics Special. But when the U.S. boycotted the '80 Games (Remember? They were held in Moscow that year and the Soviets were busy beating the hell out of Afghanistan), Marvel decided that an Olympic comic wouldn't go over too well. The new characters were incorporated into *Contest of Champions*. Some of the characters have made guest appearances here and there, but they've all been such horribly-written, racial stereotypes that they'll probably never appear anywhere regularly. (Last I'd checked, the French Falcon, Le Peregrine, was a Captain America villain in Batroc's Brigade, which is not something I'd be proud of. But, then again, I wouldn't be proud of being French, either.)

As to your Thor question, my best guess is that Marvel just used a typical Scandinavian type for Thor—blond-haired and blue-eyed. They have added a more "traditional" Thor recently in the person of Red Norvill, who is the current Thunder God hanging loose in Asgard.

**Wizard,**

OK. Storm, of X-Men fame, can control the weather. Thor can make it stop and start raining with his hammer. So if Storm says, "don't rain" and Thor says,

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"rain," what happens? I mean, who wins?

**Steve Lewis**
**Philippi, WV**

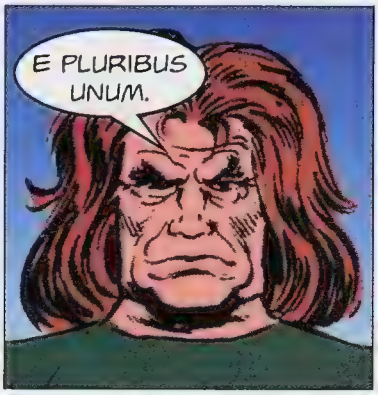
**Storm wins. Storm's control over the elements comes from within her, while Thor's comes only from his hammer. Also, Storm has demonstrated control over a variety of elements, while Thor does rain and lightning only. That's not to say that Thor's hammer, the sacred Mjolnir, isn't pretty cool anyway. After all, it allows Thor to travel through time, open dimensional gateways, and pound Skrulls into mincemeat pies. That makes it almost as multi-purposed as a Swiss Army Knife.**

**Dear Wizard,**

How can it be that *The Amazing Spider-Man* will reach its 400th issue before the *Fantastic Four*? The *FF* has been published monthly since 1961, but Spidey's title, also a monthly, didn't start until two years later.

**Noor Ahmed**
**Perrysburg, OH**

**Over the last few years, *Amazing Spider-Man* has gone to a bi-weekly schedule during the summer months, while *Fantastic Four* maintained a regular monthly schedule. That has allowed it to pass *FF* in terms of issues published.**




**Comic Wizards,**

What does *cogito ergo sum* mean?

**Jason García Jiménez**
**Aguadilla, PR**

**Cogito ergo sum is Latin for "Thought means existence," or to paraphrase and use the more popular translation, "I think, therefore I am." This was the conclusion reached by René Descartes in his *Second Meditation* in the landmark philosophical work *Meditations on First Philosophy*, published in 1641. In this work, Descartes called into doubt all knowledge, and set about re-proving even the simplest of ideas to himself. Proving that he was a reasoning creature showed Descartes that he was, at the very least, sitting there reasoning, and was therefore real. To date, *Meditations* has not been adapted into comics form.**

**Dear Wizard,**

In issue #26 of *Wizard*, I saw art by Todd Nauck in the "Amazing Art" section. It was a pretty bitchin' drawing of Prophet. Is this the same Todd Nauck who works for Extreme Studios and who did the *Badrock and Company* mini-series?

**Stephen Dypiangco**
**Montebello, CA**

**Yes indeedy, it is. In fact, this was darned near Mr. Nauck's first published work. His first pro work was a back cover of Marvel's *What The?* humor title. Just goes to show you once again that *Wizard* can be your stepping stone to fame and fortune, provided you don't get stuck doing the letters page.**

**Dear Wiz,**

I think Freefall of Gen[13] is a total rip-off of the X-Men's Jubilee. I mean, look at the similarities they have. The only difference between Freefall and Jubilee is hair color.

**David Willis**
**Gilford, NH**

**So what? Jubilee is a total rip-off of DC's Robin. Look at the costumes—the color scheme is exactly the same. And so is the hair color. Even hair style.**

**Dear Magic Words,**

I'm writing in response to your query as to why you don't receive many letters on your feature articles and interviews. I believe the primary reason is the fact that you rarely seem to print letters that intelligently comment on or critique those same features.

I looked through Magic Words for issues #41 through #43 and counted a whopping total of four letters that I felt referred to past articles or interviews. Two of those four letters were further questions about whether or not one character could really kick the ass of another (For instance: Could Lobo really beat Wolverine?). Now, I don't mind letters that pose humorous questions and I don't mind your printing letters just for the opportunity to do a smart-ass response (the "Shaft" letter from issue #41 cracked me up), but you should *print* serious letters if you want more serious letters to come in.

If you provide the reader with more critical reviews and longer, in-depth interviews, then the reader may actually be stimulated enough to respond with helpful criticism and intelligent opinions. I realize it probably doesn't sound like it, but I do enjoy your magazine and look forward to its arrival every month. As you continue to eliminate wastes of space, such as "Hunk and Babe," you better your overall product and remain the best publication for the comic consumer.

**Richard C. Stahnke**
**Matthews, NC**

**Good point. And I believe you hit on the answer to the question in the middle of your letter, Richard. We do run some serious and critical letters in Magic Words. But that's not all we do. We educate (about both comics and Cartesian philosophy), answer questions, provide reader services, crack smart-ass jokes, and mercilessly pick on a few people, too. It's all part of the mix that makes this column work. Or at least that's what I think. Letters on the letters column are always appreciated. Let me know what kind of stuff you'd like to see in Magic Words. Maybe we can make it even better.**

**Dear Wizard,**

Spawn is my most absolute favorite hero, but none of my friends have ever heard of him. I find this strange, especially since he's always the hottest character on the Top Ten Heroes and Villains list. Do you know why my friends have never heard of Spawn?

**Matt Baird**
**Portland, OR**

**Yeah. Your friends have good taste.**

**Dear Wizard,**

I have a few questions for you.

1) What the hell are those horns on Maul's back (you know, Maul of the

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Loyd Revels<br>Age: 14 Sex: Male<br>6111 Sun Valley #102<br>El Paso, TX 79924<br>Likes: All Spider-Man comics, *Fantastic Four*, *X-Men* | Chris Fowler<br>Age: 10 Sex: Male<br>4613 Village St.<br>Erie, PA 16506<br>Likes: *X-Men*, *Team 7*, *Avengers* | Richard Thomas<br>Age: 17 Sex: Male<br>78 Cushing St.<br>Portsmouth, VA 23702<br>Likes: All X-titles, most Image titles, *Batman* | Angel Stacy<br>Age: 21 Sex: Female<br>P.O. Box 27<br>Wolford, VA 24658-0027<br>Likes: X-titles, *Wolverine* | Steven Hsieh<br>Age: 11 Sex: Male<br>86-29 53rd Ave.<br>Elmhurst, NY 11373<br>Likes: *X-Men*, *Venom*, *Beavis & Butt-Head* | Pat Tiv<br>Age: 15 Sex: Female<br>6803 Marcelle St.<br>Paramount, CA 90723<br>Likes: *X-Men*, *Uncanny X-Men*, *Wolverine* | Jonathan Douglas Green<br>Age: 23 Sex: Male<br>1421 Longhorn<br>Houston, TX 77080<br>Likes: *The Incredible Hulk*, *Captain America*, *Daredevil* | Vikram Dadlani<br>Age: 13 Sex: Male<br>823 Prairie Ct.<br>Carol Stream, IL 60188<br>Likes: *Spawn*, *X-Men*, *WildC.A.T.s* |

Mad Thinker ™ & © Marvel Entertainment Group. Freefall & Maul ™ & © Aegis Entertainment Inc. DBA WildStorm Productions.

JUSTICE IS ETERNAL. IT'S JUST THE WEAPONS THAT CHANGE.

ETERNAL WARRIOR. IN JUNE.

41 & 42: THE ETERNAL WARRIOR JOINS THE FIGHT IN EASTERN EUROPE.
BY *WIZARD*® TOP 10 CREATOR JOHN OSTRANDER.

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WildC.A.T.s) there for?

2) Maul can change his size at will. So could Maul drink twice as much vodka if he were 20 feet tall, as opposed to just 10 feet tall?

3) Who could down more vodka—Gareb Shamus or Wolverine?

4) OK, this one isn't a question; it's a suggestion. You guys should have another "When Titans Tussle" slugfest thing, but instead of having characters fight, you should just see who could down more vodka. Or maybe you could pit a few *Wizard* staff members against the heroes in a battle to see who could drink more vodka. That would be cool!

**Chris Hurley**
**Belfast, ME**

I have a few answers for you.

1) No one here was sure, so I asked Jeff Mariotte at WildStorm Productions. He said, "They're there for ramming things." Maul kind of lowers his head and butts into something if it's too tough for him to beat up any other way.

2) Makes sense to me. But I asked Jim Lee on this one and he said, "Actually, Maul would handle booze *worse* at 20 feet tall. His cognitive functions become more inhibited the larger he gets. And—not that it really matters—he prefers doing shots of Cuervo 1800 tequila." No word on if he takes salt and lime with that.

3) No doubt about it—Wolverine. Shamus is a little sissy-Mary when it comes to pounding down the hooch. Give the guy two Shirley Temples and he's under the table.

4) That might be an idea. Our staff's champion in the battle of the booze? Ah, it would probably have to be me. I've got quite an undeserved reputation for stuff like this around here. People think I can outdrink a 10-foot Maul. [*Jim is a lush.—Editor.*]

# HEY!

Yeah, we know it's nowhere near Halloween, but that don't mean squat. The fourth annual *Wizard* Halloween Costume Contest is up and running, and we want you to get off yer duff and enter! C'mon, where else can you dress up like your favorite character and show all of comicdom what a giant idiot you are? And if we pick you as our Grand Prize Winner, you'll walk off with a prize so freakin' huge we can't even announce it till next issue. But trust us, it's really, really big. Kinda like Vermont. There'll be some Runner-Up prizes, too, but they'll suck compared to the Grand Prize.

So anyway, here's what you gotta do:

1) Dress up like anyone (or anything) you want—comic book character, video game character, something out of a book or movie, whatever (the more original your getup, the better your chances of winning).

2) The actual costume itself must be HOMEMADE, but you can add store-bought items to accent your outfit. For example, you can't go out and buy a Spidey mask for your Spider-Man costume, but you can use a toy gun for your Punisher costume, *comprende*?

3) Have someone photograph you in your costume (Polaroids will NOT be accepted!), then write your name, age, full address, and phone number on a small piece of paper, attach it to the back of the photo (don't write on the photo!), and send it to the address below. All photos must be color prints, and we suggest taking multiple shots with multiple poses in case some pictures suck. And remember that magic five-letter word, "focus."

4) To be eligible to win, **we must receive your photo by August 1, 1995**, so you'd better move your butt!

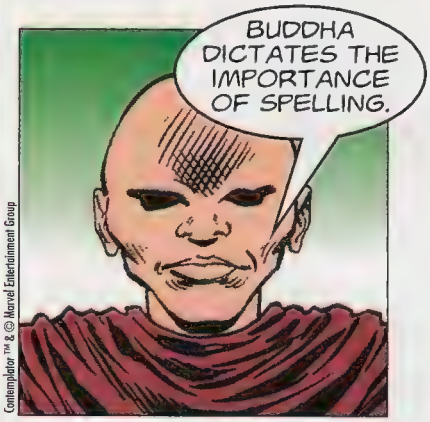
Send your entry to:

**COSTUME CONTEST IV**
**c/o Wizard Press**
**151 Wells Ave.**
**Congers, NY 10920-0118**

**Last year's Grand Prize Winners, Tom Klymiuk (wearing that awesome Predator costume) and Rich Hartle, won 175 pounds of lip-smackin' candy, plus a ton o' loot, including comics, cards, and even a big monkey model kit!**

More details next issue!

Predator ™ & © Twentieth Century Fox




Contemplator ™ & © Marvel Entertainment Group

**Dear Wizard,**

I picked up a copy of *Prophet* the other day. I brought it home. My wife found it laying on the coffee table. She thumbed through it and asked me some questions I couldn't answer. Maybe you can help. Here they are:

1) How come the sound of gunfire from the same gun is "budda, budda" the first time it fires, and then "buddda buddda" the second time? The difference of one "d" can't create that much more destructive power. Or can it?

2) Does the direction the gun is fired make the difference in buddas? If you fire eastward, does it go, "budda"? If you fire westward, does it go "buddda"?

3) How does "poom poom" compare with "budda budda"? Or "buddda buddda"?

**G.L. Curry**
**Stockton, CA**

Hmmm. Those are all good questions, but you're going to have to wait for some answers. We're thinking about a feature examining comic book sound effects sometime down the line.

Steve Seagle • Ryan Benjamin • Tom McWeeney

# GRIFTER

High Caliber Monthly Action!

from Image Comics and WildStorm Productions.

Issue #2

On Sale June 1995.

WILDSTORM PRODUCTIONS™

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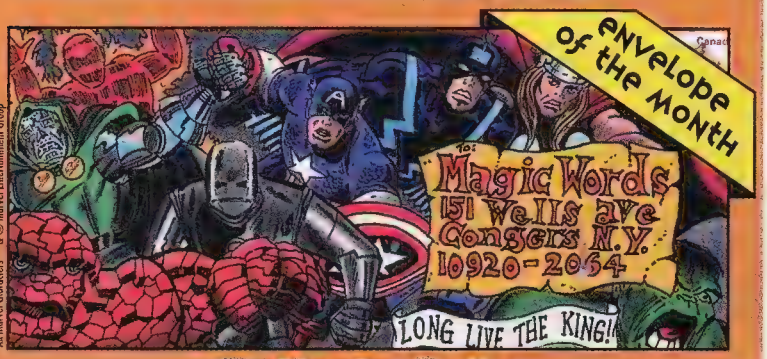
# Enveloping LETTER ART!

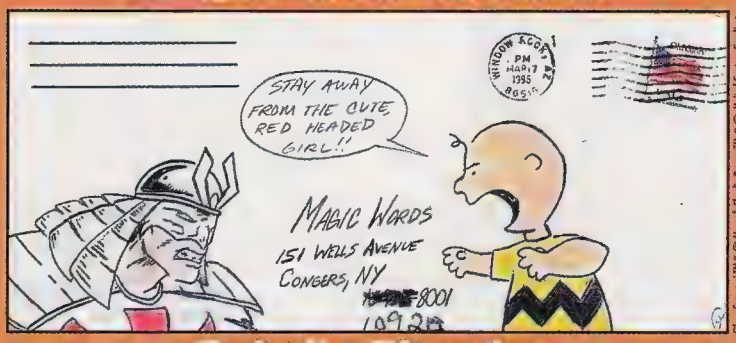
When you drop us a line, show us your drawin' skill! If it's good, we'll print it here, and *boom*, you'll be famous! Just think, as soon as your envelope gets printed, you'll become a household name and you'll start dating the likes of Michael Jordan and Gabrielle Reece (or both, if you like). Fans who get their letter art printed will each receive a copy of *Agent Three-Zero* #1 signed by Stephen Platt, *X-Force* #38 signed by Fabian Nicieza, the issue of *Wizard* in which their envelope appeared signed by the entire *Wizard* creative staff, and a funky *Wizard* cap! The creator of the best envelope wins all that neat stuff, *plus* in honor of the 25th anniversary of Marvel Comics's Conan, an original framed Barry Crain sketches of the barbarian himself from an upcoming issue. Thanks for the bloody good art, Barry! Artists: please include a clearly printed return address on the **back** of your envelope.

Conan™ & © Conan Properties Inc.



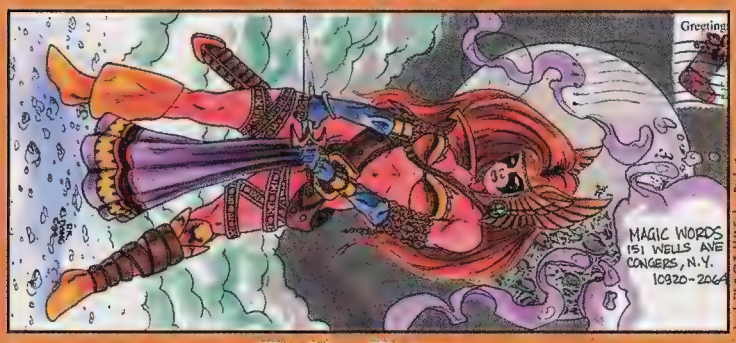

All Marvel characters ™ & © Marvel Entertainment Group

**Raffaele Cello**
Georgetown, Ontario, Canada




Silver Samurai™ & © Marvel; Charlie Brown™ & © United Feature Syndicate.

**Ophelia Shondee**
Canada, AZ




Angela™ & © Todd McFarlane Productions

**D.K. Dang**
Glendale, CA

Animaniacs™ & © Warner Bros.

**Chad Wm. Porter**
Weston, Ontario, Canada

**Wizard, Help!**

I bring my *Wizard* to school after it comes out to show it to two good friends. Of course, *Wizard* is the coolest mag in the world, and there are people that would do anything to read it except, of course, buy their own copy. Anyway, to make a long story short, the most annoying friend of mine who reads my *Wizard* is Michael Wong. Do you know how friggin' annoying he is? All he looks at is the price guide!

Please, please help me by printing this! It will be a public service just to show everyone how annoying Michael Wong is. If you don't publish this, I'll come over there and show you how a kidney punch should really be done!

**Nelly Cung**
**Morris Plains, NJ**

**Boy, Michael Wong, you are one annoying pain in the butt! What the hell do you think you're doing? There's tons of cool stuff in any given issue of *Wizard* that has nothing to do with the price guide. So start checking it out, pronto. Shape up or ship out. You have been warned.**

**I hope you're happy now, Nelly. But be more careful in the future—no one, but no one, should ever smartass the master of the kidney punch. I do a pretty mean knee-drop in the spleen, too.**

**Dear Wizard,**

Where does Batman keep his Batarangs? They look too big to fit in his utility belt.

**Indiana Rhodes**
**Tucson, AZ**

**And all these years, you thought he was just happy to see you.**

**Rest assured that I have been genuinely happy to see all of you. Catch you next month. Until then, I remain...**

Jim McLauchlin

*Jim McLauchlin, news editor on* Collector's Sportslook, *likes pretending he's some high-brow intellectual by quoting this Descartes stuff once in a while. What an ass.*

**Send your letters to:**
**Magic Words**
**151 Wells Ave.**
**Congers, NY 10920-2064**

# The Movie Event of the Year in a Spooktacular Card Set from Fleer!

Creating an innovative blend of live-action and breath-taking visual effects Steven Spielberg's Amblin Entertainment, Universal Pictures and The Harvey Entertainment Company have pushed the boundaries of filmmaking to bring the magical characters of CASPER to life.

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# MACHINEWORKS ©

## THE COUNTDOWN HAS BEGUN

6...

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FOR MORE INFORMATION SEND AN S. A. S. E. TO MOTOWN ANIMATION, 5750 WILSHIRE BLVD. STE 300 LOS ANGELES, CA. 90036 or CALL US AT 213/ 634. 3430

WIZARD NEWS
Compiled by Patrick Daniel O'Neill

# ALAN MOORE Takes WILDC.A.T.S Home

Following writer James Robinson's six-issue run on ***WildC.A.T.s***, **Alan Moore** (*Violator, Watchmen, From Hell*) is taking over the writing helm of the book with issue #21.

"**Brandon Choi** plotted the first issue [#21] a long time ago in conjunction with *StormWatch* #25 and anticipation of the '**WildStorm Rising**' crossover," WildStorm publicity director Jeff Mariotte explained. "Alan's adding in his own touches along the way in addition to scripting it. After that, he's taking the story in his own direction as the WildC.A.T.s go to their home planet of Khera. There, they find out that in the centuries since they left, it's not the paradise they remember. Either it's changed, or it never was a paradise in the first place.

"A lot of people were afraid that **Spartan** leading StormWatch meant we were killing off the WildC.A.T.s, which would be crazy. Of course we weren't going to cancel our flagship book and kill off all the characters. This story explains why the WildC.A.T.s weren't on Earth, and what happened to them while they were gone."

Moore's storyline evolves directly out of the events of "WildStorm Rising," WildStorm's May crossover that affected all of the WildStorm titles.

"The events in 'WildStorm Rising' are crucial to get the WildC.A.T.s into this story," said Mariotte. "You don't have to read [the crossover] to enjoy what happens next, but it provides a lot of the impetus for the story."

Alan Moore photo by Mitch Jenkins. WILDC.A.T.S™ & © Aegis Entertainment Inc. DBA WildStorm Productions.

*With writer Alan Moore at the helm, who knows what's in store for the WildC.A.T.s?*

While Moore is only committed to writing four issues, Mariotte added that they hope he will choose to stay on the book. "It's exciting watching his plots come in," Mariotte said. "Not only does he write full script, but he adds thumbnail drawings of each page. It's *very* detailed plotting."

—Greg McElhatton

# TRUMAN: Howling at the Moon

Fans of **Tim Truman** may wonder what he's doing now that *Jonah Hex: Riders of the Worm and Such* has wrapped. How does "biker poetry" and the saga of a vampire bounty hunter sound? Truman began work in March on ***Dog Moon***, a fully painted 64-page adaptation of a long horror poem by **Grateful Dead** lyricist **Robert Hunter**. After that, he plans to write and draw ***Black Lamb***, a science-fiction/horror/high adventure hybrid tale, for an as-yet-unnamed publisher. ("We're still in negotiation," Tim explained.)

According to Truman, *Dog Moon* is "a truly scary tale of denial and redemption, as narrated in the journals of a man whose job is to travel a nameless, forbidden nighttime road, collecting hitchhiking corpses." The book should be released by **Vertigo** in the first half of 1996.

*Black Lamb* will be Truman's return to writer-artist status and creator-owned material (although he will continue to write ***Turok*** for Acclaim). In a unique twist on the typical vampire theme, the lead character is a vampire who hunts vampire hunters. "I want to use the comic to tell stories about racism and prejudice, told from the point of view of the monster," he said. Truman, inspired by the work of Will Eisner, legendary creator of The Spirit, plans to use *Black Lamb* in a pivotal role, but also concentrate on the more peripheral characters.

"There's a little monster in everyone," he said, laughing.

—Paul J. Grant

*As Defiant settles its bills, the last of the company's assets are sold. "Boy, I hope this sammich tastes better than all those unsold copies of* Warriors of Plasm *I had to eat," exclaimed proud new owner.*

*"I'm Robin Hood, dammit!" exclaimed enema-enthusiast, moments before being maced, tasered and riddled with bullets.*

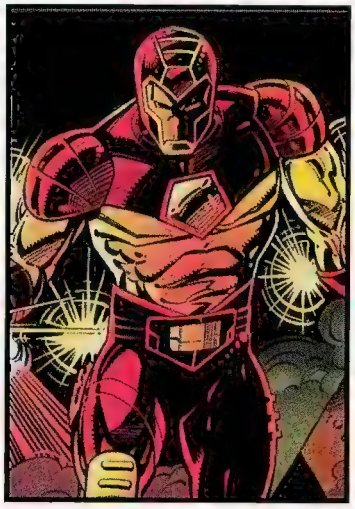
*Mole shaped like the Virgin Mary found on comic fan's nose. Millions pilgrimage to pick at it. "Hey, wait, that's not a mole!" exclaimed startled fanatic moments before losing arm.*

# IRON MAN Pivotal in Marvel Revamping

Confronted with the persistent rumor that Marvel is going to give **Tony Stark** the "Hal Jordan/Green Lantern treatment" as part of this summer's shake-up of the Marvel Heroes branch of their universe, *Iron Man* editor **Nel Yomtov** was surprisingly forthright. "All I can say is, that's not *fully* accurate," he responded. "There are certain elements in our story which are similar to what happened in *Green Lantern* [where Green Lantern went insane and became a villain], but our take on it is very different and our resolution will be different as well.

"Here's what happens: A familiar Marvel supervillain has had a nefarious master plan working for some time and it has been affecting Tony Stark and Iron Man. When he is threatened by a new entity in the Marvel Universe, an entity which might be the *ultimate* villain, he has to kick that plan into high gear immediately. The result is going to be a remaking of the Tony Stark character in an exciting new way."

IRON MAN ™ & © Marvel Entertainment Group



*Is Iron Man gonna go nuts like Hal Jordan/Green Lantern? Maybe.*

Stark is a pivotal figure in the storyline which starts to unfold in ***Avengers*** and related titles (***Force Works***, ***Captain America***, ***War Machine*** and ***Thor***) this July and August. "There will be new relationships formed among the Avengers, we will learn some shocking things about Force Works, War Machine will lose his suit of armor and it will be replaced with something very different. All those events are related to what begins to happen in *Iron Man* #320 [shipping in August]," Yomtov said.

**Terry Kavanagh** (*Avengers West Coast*, the Spider-Man books) comes on board as scripter with issue #319, succeeding long-time *Iron Man* scribe Len Kaminski.

Artist Tom Morgan finishes his run on the book with that story, and Kavanagh is joined by a not-yet revealed new artist from *Avengers* artist **Mike Deodato**'s Brazilian studio for the Big Change. "He's got a fresh new look, very cutting edge," promised Yomtov.

—Jack Curtin

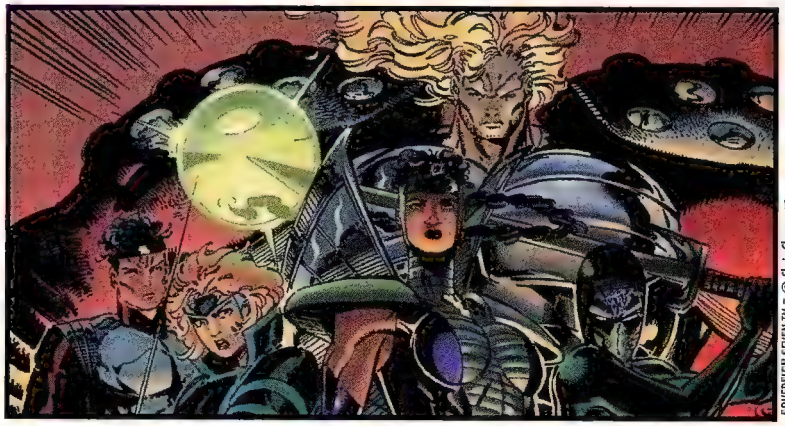
# CLAREMONT's Sovereign Seven in DC Universe

Each is the heir to an other-dimensional royal house who has been violently and irrevocably deposed; together they are **Sovereign Seven** and they are trapped on a world they do not know. But we know it...it's the world of Superman, Batman and Wonder Woman—the world of **DC Comics**.

That's the concept behind *Sovereign Seven*, writer **Chris Claremont**'s latest foray into the realm of super-teams, beginning this month. Together with artist and co-creator **Dwayne Turner**, Claremont is using the team to explore the DC Universe—and to introduce a new way for creators and publishers to act in partnership.

"They have lost everything—family, position, home. Everything that gives life meaning," Claremont explained. "They are washed ashore on this strange, rather backward planet, where they find a new goal: Defending the innocent against the forces of oppression, the same kind of forces that have deprived them of the lives they knew."

*Sovereign Seven* is owned and copyrighted by Claremont, but it incorporates all the elements and history of the established DC Universe. "This deal is a tremendous compliment to me as a writer," Claremont said, "but on another level, it's a tremendous acknowledgment on DC's part of the fundamental changes in the relationship between publisher and creator."



SOVEREIGN SEVEN ™ & © Chris Claremont

*Claremont's Sovereign Seven operates in the DC Universe, and boy, it looks mean.*

The relationship is also necessary for the themes of the series to work, Claremont said. "One of the bedrock elements is that these people are totally new to the world in which they find themselves, but since they are on DC-Earth, we the audience are very familiar with it—we've been reading it all our lives," he pointed out.

"We take many elements of it for granted...and by seeing them through Sovereign Seven's eyes, we can re-establish the sense of wonder we all felt when we first encountered these ideas."

—Patrick Daniel O'Neill

# DEODATO and ELLIS Shake Up THOR

**Mike Deodato**, one of the hottest artists in the business since his attention-getting run on *Wonder Woman*, has assured editor **Ralph Macchio** that he's upping the ante when he takes over penciling and inking ***The Mighty Thor*** with issue #491 in August. "Mike told me that this will be his 'little masterpiece' when he accepted the assignment," Macchio revealed.

Deodato will also continue penciling ***Avengers*** and, with help from his studio, pencil and ink the 48-page one-shot *Avengers: The Crossing* (written by **Bob Harras** and **Terry Kavanagh**) which will kick off the revamping of the Marvel Heroes line, Macchio said. "The first time I saw Mike's work, I wanted to make sure he came to Marvel and stayed here, so we give him as much work as he can handle."

*A sketch of a possible new Thor design by Deodato*

*Thor* #491 starts a four-issue sequence scripted by **Warren Ellis** (*Druid*) which will, Macchio said, "be a restatement of the character and also mark his step forward into the '90s. We wanted to play around with Thor and his world a bit, and Warren is the perfect writer to do that. When he's finished, we'll have an exciting new status quo. Among other things, Thor will be moving into Avengers Mansion, but he will be a little bit different than he was before and he may be shunned somewhat by some members. He will find, though, that he has more in common with **Hercules** than he did before, and they will form a real bond."

**Roy Thomas** will finish his run on *The Mighty Thor* with #489. Issue #490 will be a transitional issue, written by **Tom DeFalco**, which shows the ramifications of events in the final issue of *Thunderstrike* and sets up the Ellis storyline. No writer has yet been selected to succeed Ellis, if any.

—Jack Curtin

THE MIGHTY THOR™ & © Marvel Entertainment Group

# PÉREZ and GRANT do Asimov's *I-Bots*

**Tekno•Comix** has entered the realm of the superhero. Fan-favorite and super-team artist supreme, **George Pérez** will be penciling the new monthly series ***I-Bots***, based on concepts from the late science fiction guru, **Isaac Asimov**.

*I-Bots* tells the tale of five genetically cloned androids who were originally intended to be models of perfection for all of mankind to admire. When an evil conglomerate sees other plans for the super-beings, the androids' creator helps his "children" escape, and the androids quickly go from beings of pure admiration to mere outcasts.

"I was surprised how easy it was to visualize the characters based off of the original concept," Pérez said. "It's going to be a smart person's techno-fantasy."

Joining Pérez will be writer **Steven Grant**, known for his work on Marvel Comics' *Punisher* and currently Dark Horse's *X*. Also contributing additional concepts and character development to *I-Bots* will be *American Flagg!* creator **Howard Chaykin**. Look for *I-Bots* #1 to hit stores this August.

—Andrew Kardon

*Tekno•Comix—Pérez style!*

I-BOTS™ & © BIG Entertainment

# Meet the *Wizard* Schmoes!

Hey, alla you fanboys! The jolly *Wizard* crew will be appearing at the **Chicago Comic Con** during the weekend of June 30 - July 2, **Dragon Con** in Atlanta during the weekend of July 13-16, and the **San Diego Comic Con** the weekend of July 24-30. If you plan on going to any of these shows, stop by and say howdy.

NEWS

# HULK, PRIME to Meet in Limited Comic

The crossover plans between **Marvel** and **Malibu** are moving pretty quickly lately. Malibu's **Prime** will be meeting Marvel's **Hulk**, in *Prime vs. Hulk* #0 this summer.

The book, limited to a 40,000 copy print run and available only through the mail-order comics distributor American Entertainment, will cost a whopping $14.95 (including shipping and handling), or $44.90 for the super-premium autographed version.

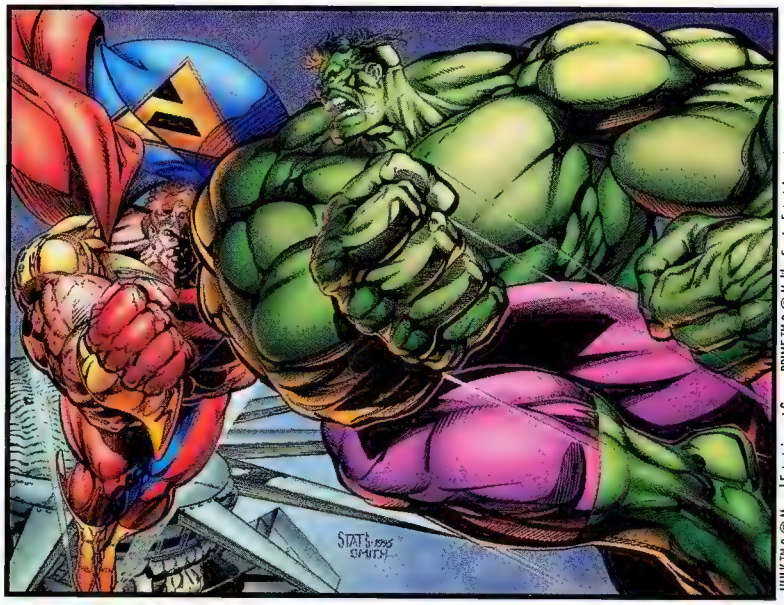
According to Malibu editor **Hank Kanalz**, the book will tie in to continuity, as Prime makes the trip to Marvel-Earth following the events of this summer's Malibu-Marvel crossover. "It'll be a typical superhero meeting, with the two characters fighting each other for a while," Kanalz promised, "but with the usual Ultraverse twist."

Script for the team-up/confrontation is by regular *Prime* writers **Gerard Jones** and **Len Strazewski**, with art from new *Prime* artist **John Statema**. Regular *Hulk* scripter **Peter David** is consulting.

"Peter and his editor **Bobbie Chase** have been just terrific to work with," Kanalz said, adding that they were "eager to make this team-up work."

Though no announcement has officially been made, it's rumored the story may eventually be reprinted in a trade paperback collection of the burgeoning Marvel-Malibu matchups.

—Patrick Daniel O'Neill




HULK™ & © Marvel Entertainment Group, PRIME™ & © Malibu Comics Entertainment.

*Prime and Hulk go head-to-head in yet another Marvel and Malibu crossover.*

# COMPANY UPDATES

**AARDVARK-VANAHEIM**
The Cerebus World Tour heads all the way to the Equinox Hotel in Manchester, Vermont this July, where Dave Sim and Gerhard join fellow small press creators Rick Veitch, Steve Bissette, Drew Hayes and plenty of others at the Alternative Comics Expo. Stop by and say howdy. You won't be sorry you did!

**AC COMICS**
In June, *FEMforce* #85 will be released with a regular and special edition. The $4.95 special edition comes polybagged with a No Nose Nanette trading card signed by the artists....The one-shot *Crimebusters Classics* #1 reprints the adventures of the 1940s hero Crimebuster. It's $3.95 for 44 pages of black-and-white stories. Those enamored with Golden Age classics should also check out the ongoing bi-monthly reprint series *Golden Age Greats*. Issue #4 hits the stands in June, with a cover price of $9.95.

**ARCHIE COMICS**
Riverdale's teen heroes return in July, in *Archie's Super Teens* #3. The group gets busy against the nefarious Mr. Glacier in this 48-page, $2 comic....On the company's new Hanna-Barbera side, the all-new anthology series *Hanna-Barbera All-Stars* begins in July. #1 features stories starring the Flintstones, Yogi Bear and Magilla Gorilla. Meanwhile, Scooby Doo returns in a new series beginning in July!

**ARIA PRESS**
The wait is over: Aria Publisher Colleen Doran's in-depth and highly informative *101 Things Your Publisher Doesn't Want You to Know: The Comic Book Creator's Guide to Art and Entertainment Law* book will be shipping in September. As reported in issue #41's News section, this book will offer information on the legal side of comic publishing, including self-publishing, trademark and copyright laws, and creator rights. It costs $4.25. In addition, Doran mentioned that mini-versions of the book, which will detail the book's basic information, will be sold for $1.25 at upcoming comic conventions, with 10 percent of the proceeds going to the Comic Book Legal Defense Fund....Meanwhile, Aria's *A Distant Soil* #12 will ship in June.

**BLACKOUT COMICS**
The Bad Girl craze continues with June's *The Bad Girls of Blackout* #1, which joins together all the babes of Blackout Comics under one cover. The $2.95, full-color special may spawn follow-up issues, but no plans are officially in the works....Both *Extremes in Violet* #0 and *Lady Vampré* #0 will be reprinted in special commemorative editions. Each will be limited to print runs of 5,000 and will feature authenticated signatures by the creative teams.

**BONEYARD PRESS**
Your favorite drunken pal, Bill the Bull, will soon be getting his own ongoing series. Starting in August, with issue #3 of *Bill the Bull: One Shot, One Bourbon, One Beer*, the title becomes a quarterly book. Future art contributors will include Kelley Jones, Kyle Hotz and Simon Bisley. But be warned, it's for you mature reader types. And hey, watch for creator Hart Fisher and the gang with the "One Shot, One Bourbon, One Beer" tour, at a convention near you.

**BONGO COMICS**
A new Radioactive Man comic will be out in July, but this one'll be a bit different from those in the mini-series; it'll be an "80-Page Colossal," in the style of the old 80-page Giant issues from the Silver Age. The perfect-bound book features a load o' stories about RM's girlfriends and female foes, and several pin-ups and other extras, all for $4.95....You Simpson nuts can get even more of your fill when *Simpsons Comics*, currently a bi-monthly title, goes monthly in August....Bongo unleashes a new humor imprint on the comic world in June: called Zongo, it leads off with *Jimbo*, a fairly wild comic starring the post-apocalyptic hero from *Raw* magazine, by his legendary creator, Gary Panter.

Continued on page 25

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**REPRESENTING CLASSIC COVERS BY:** JIM LEE, WHILCE PORTACIO, J. SCOTT CAMPBELL, BRETT BOOTH, TRAVIS CHAREST, SCOTT CLARK, JAE LEE, ARON WIESENFELD, AND MORE!

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WILDSTORM™ PRODUCTIONS

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# ANDROMEDA STRAINED: Canadian Distributor Closes

Andromeda Distributing, Canada's largest comic merchant wholesaler, closed its doors in April, potentially negating the shipment of comics to many parts of Canada.

"It's my understanding that more than half the comic stores in Canada got their comics from Andromeda," posted Sandy McMurray, a former Andromeda employee, on CompuServe.

"Although we had no warning that Andromeda was in trouble," said Wizard Press Direct Sales Manager Marty Stever, "it wasn't a complete surprise. The Canadian-U.S. exchange rate has been horrible for well over a year. Comics readers, retailers and distributors have all felt the squeeze."

"Most Canadian stores have been struggling for some time," McMurray's post agreed, "thanks to the weak Canadian dollar and the high taxes we pay on comics. The new DC cover price, for example, means that the Superman books cost $2.75 plus a whopping 15 percent in federal and provincial taxes. Would you continue to read the four Superman titles for $12.65 a month?"

Not only does Andromeda's closing leave its Canadian retailers in the lurch, suppliers are left with unpaid bills and undeliverable products.

"We really feel for the comics readers and retailers who have been left high and dry by Andromeda's sudden disappearance," continued Stever. "Unless the exchange rate improves, it will make life difficult for Canadian comics retailers, and it will continue to be very expensive to be a comic book fan in Canada."

—Ruth Morrison


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Continued from page 22

**BROADWAY COMICS**

According to Sales Coordinator Clark Smith, the launch of Broadway's comic book line—headed by Jim Shooter—will be sometime in the fall of 1995. More news as it comes.

**CALIBER PRESS**

July is Kabuki Month! Kabuki fans won't be able to control themselves when a barrage of Kabuki books and products hit their local stores, including: *Kabuki: Circle of Blood* #4 (an integral issue in the story of the beautiful Japanese female agent), the first *Kabuki Compilation* graphic novel (including her several early appearances in Caliber and London Night Studios books), and reprints of both *High Caliber* (a trade paperback featuring Kabuki's first story and several other works, signed by at least three of the creators involved) and a second printing of *Kabuki: Circle of Blood* #1....*Negative Burn*'s 25th anniversary issue, a 64-pager, includes the reunion of *Watchmen* teamsters Alan Moore and Dave Gibbons in "Alan Moore's Songbook." *Negative Burn* #25 is filled with several diverse stories, and ships in July.

**CARTOON BOOKS**

*The Complete Bone Adventures* is getting a facelift this July. *Bone Volume One: Out From Boneville* collects the first six issues of the popular series in a deluxe hardcover edition with a full-color dust jacket. A Point of Purchase display will also be available, so retailers can showcase a wide array of Bone comics and paperbacks, right next to a big cutout of that cute li'l Fone Bone guy....If you're looking for some other Jeff Smith stuff, he'll be doing some work for an upcoming book of ballads by Charles Vess. He'll be translating a humorous old ballad into modern-day language.

**CLAYPOOL COMICS**

Starting with issue #13, the inside front cover of *Soulsearchers and Company* will be one of those handy introduction pages, so that new readers can more easily jump into the story. This issue, shipping in July, includes a hilarious battle with a gargoyle and news of Kelly's college acceptance, and it's by Peter David, Dave Cockrum and Jim Mooney.

**CRUSADE COMICS**

Artist Buzz (*Vengeance of Vampirella*) will be contributing eight pages to *Shi* #6, shipping in early June. This issue will have a special variant edition, as half the copies will ship with Shi covers and the other half, with covers featuring Tomoe, a brand-new *Shi* character....Crusade will release a *Shi/Crusade Special* in August, right after July's *Cyblade/Shi Special* from Top Cow Productions.

**DARK HORSE COMICS**

Expect a Predator to drop by four Dark Horse Heroes books in August. The crossover of sorts, titled "Hunting the Heroes: The Predators Attack," takes place in *Motorhead* #1, *X* #18, *Ghost* #5 and *Agents of Law* #6. Each issue is a self-contained story....July's *Madman Comics* #8 debuts the villainy of The Puke, a man of spew. Can Madman stop him before he makes a mess of Snap City?...*Dark Horse Presents* #100 will be a weekly five-issue mini-series shipping throughout August. Expect stories with Concrete by Paul Chadwick, Hellboy by Mike Mignola (his origin story!), Monkeyman and O'Brien by Art Adams, Martha Washington by Frank Miller and Dave Gibbons, Milk & Cheese by Evan Dorkin, and more. Other creators involved are Jeff Smith, Geof Darrow, Berni Wrightson, Mike Allred, Dave Stevens, Paul Pope and more....Winterland Productions has acquired the rights to be the exclusive supplier of licensed apparel for Dark Horse and the characters it publishes. Merchandise will feature art from existing comics (like *Hellboy*, *The Mask*, *Sin City*, *Concrete*, *X* and *Timecop*) as well as new art created specifically for the line.

**DARK MOON PRODUCTIONS**

While all Dark Moon titles are currently $2.50 per issue and released bi-monthly, the publisher plans to move to a monthly schedule in the fall.

**DC COMICS**

Expect Mike Parobeck to be handling the art chores on *The Adventures of Batman and Robin* starting with #7, after Ty Templeton ends his run....There's buzz going around that *Outsiders* penciler Paul Pelletier will be taking over as the "other regular penciler" of *Green Lantern* with Darryl Banks, with each doing about six issues a year. When asked, DC couldn't

# Going Ape with *SPACE BANANAS*

Need a break from the angst-ridden comics of today? You'll find one in Karl Art Publishing's new venture ***Space Bananas***, the cosmically cartooned ape-ventures of a trio of simian crimebusters and their robot sidekick, by **Barry Kraus**, co-creator of the *Dimension X* sci-fi comic series.

Enter Professor Carmine, Orlando and Woody to pitch intergalactic battle against the evil Emperor Laphound and his treacherous minions, Black Fang and Shadow Bunny. Aimed at an audience of ages 4 and up, *Space Bananas* offers a throwback to the kind of comics your grandfather called "funny books."

"The basic influence behind *Space Bananas* was having grown up with the cartoons of the 1960s: Hanna Barbara, Warner Brothers, etc.," Kraus said. "I specifically didn't put humans in it. It's literally a funny animal book."

The one-shot *Space Bananas* #0, which ships in July, will be followed by the four-issue mini-series *Mighty Cartoon Heroes*.

That mini-series will also feature stories of Kraus' other creations, "The AquaHounds" and "Chameleon Kat."

—Gary St. Lawrence

SPACE BANANAS™ & © B. Kraus Prods.

*Would you trust these guys to save your universe?*

# Gaiman Reading Adds Cash to Legal Defense Fund Coffers

The **Comic Book Legal Defense Fund**'s check book is a little fatter thanks to comic book writer **Neil Gaiman**. The Fund raised more than $3500 by sponsoring a stop on Gaiman's "Guardian Angel" tour.

About 400 people paid between $10 and $25 to hear Gaiman read from his recently released book, *Angels and Visitations*. The event was held in the historic Academy of Music in downtown Northampton, MA, the home of the CBLDF, a non-profit organization set-up to protect the creative rights of everyone in the comic industry.

The readings ranged from a short essay Gaiman wrote as a Christmas card to a children's book he has written, which should be published as soon as longtime collaborator **Dave McKean** finishes illustrating it.

Among the attendees were other comic related guests including Kitchen Sink president **Denis Kitchen** and artist **Michael Zulli**. A number of donated signed prints were also for sale from artists such as Zulli, **Dave Sim** and **Stephen Bissette**.

**Image Comics** also donated several boxes of "Image Bars" which were available for snacking. All proceeds went to the Fund.

CBLDF executive director Susan Alston called the event a "total success" and said there will likely be similar events set up in other cities.

—Doug Rossi

Continued from page 25

confirm this....*The Golden Age* trade paperback, collecting the four-ish mini-series, ships in July. It'll have a new cover by series artist Paul Smith and an introduction by Howard Chaykin.

**DISABLED COMIC COLLECTOR'S CLUB**
The club's main headquarters has moved to the following address: 1523 County Rd., East Cullman, AL 35055. Write c/o Ken Johnston.

**ENTITY COMICS**
Things really heat up this summer, with the July release of *Aster: The Last Celestial Knight* #1, *Nira X: Cyberangel* #1, and *Shaiana* #1, all with Chromium covers. Hot off their mini-series, Aster and Nira X continue in their own ongoing series. Meanwhile, the four-issue mini-series *Shaiana* stars Aster's powerful superhero-girlfriend....Zen, Intergalactic Ninja has jumped into the computer age. You can now check out Zen's very own Web site at http://www.wid.com/user/zen/.

**EVENT COMICS**
*Ash* #5 should heat things up this summer with a scorching Hildebrandt Brothers cover. The issue, shipping in August, sees the Hildebrandts contributing their own original character to the story.

**IMAGE COMICS**
• Extreme Studios
Extreme Studios has announced that the ongoing *Prophet* series will be released in mid-July, written by Chuck Dixon and drawn by Stephen Platt. The first issue will feature a wraparound Chromium cover....A four-issue *Berzerkers* mini-series written by Beau Smith and drawn by Dan Fraga will be released in August....Scheduled for the fall are releases of *Prophet 3000* and *Prophet Unleashed*. *Prophet 3000* will be written, penciled and inked by *Prophet* creator Rob Liefeld. *Prophet Unleashed* will feature art by Dan Panosian. Plus, a *Prophet* trading card set will be released in October through SkyBox, featuring artwork by Platt, Liefeld, Greg Capullo, Sam Kieth, Mike Deodato Jr., Art Adams, Joe Quesada, Roger Cruz, Bill Tucci and Tony Daniel.

SHAIANA™ & © Entity Comics

• Shadowline, Ink
Jim Valentino tackles the cosmos again this August, with the release of the first issue of *The Alliance*. This superhero team, which consists of Zap!, Firepower, Integriti, Alpha, Klone and Dr. Infinity, must fight to stop the ruthless Gorasions, who have invaded the planet Dahnae and made slaves of its people.

• Top Cow Productions
The long-awaited *Ripclaw Special* ($2.95, 32 pages) features the art of Jordan Raskin and is written by Marc Silvestri and David Wohl. Ripclaw is faced with a dilemma: Should he kill his own brother to save humanity?...*Pitt* #1/2 is an encore of Dale Keown's *Pitt* premiere, first seen in *Youngblood* #4. The 24-page book ($1.50) features an all-new, nine-page werewolf story, featuring Lupus. Top Cow/Ballistic Studios handles production duties for *Pitt*, which is owned by creator Keown.

• WildStorm Productions
Hey, all you gamers out there. This August, check out the studio-produced *WildStorms: The Expandable Super-Hero Card Game*. More than 120 characters are incorporated in the game, including your favorites from *Gen*[13], *WildC.A.T.s*, *WetWorks*, *StormWatch* and *Team 7*, to name a few. Starter decks will contain 60 cards, out of the expected 315-card set.

**KITCHEN SINK PRESS**
This July, look for Jeff Nicholson's *Father & Son* #1, which tells the humorous tale of businessman Richard Schultz and his deadbeat musician son Chris. Plenty of dysfunctional fun is guaranteed in this four-issue series....Also coming your

Continued on page 28

A BLAST FROM THE PAST.

X-O MANOWAR. IN JUNE

50-X & 50-O: ARMOR VS. ARMOR AS X-O FIGHTS THE NEW AND DEADLY ALLOY.
BY *WIZARD*® TOP TEN CREATORS BART SEARS, ANDY SMITH & RON MARZ.

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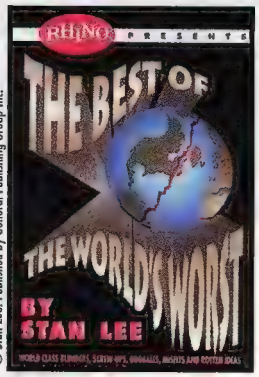
# STAN LEE Chronicles "World's Worst"

Marvel Comics guru Stan Lee has written a new non-comics-related book, *The Best of the World's Worst*, published by Rhino Books.

As one of the founding creators of the Marvel Universe, Lee, along with industry legends **Jack Kirby** and **Steve Ditko**, created many of the most popular and successful comic books ever made including *The Fantastic Four*, *The Amazing Spider-Man* and *The X-Men*. Now, Lee has set out to explore the other side of success!




© Stan Lee. Published by General Publishing Group Inc.

*Stan Lee's "worst" book*

At the behest of Rhino Records director **Harold Bronson**, Lee has collected hundreds of the most embarrassing anecdotes and colossal underachievements known to man.

*The Best of the World's Worst* includes:

WORST PLACE TO FIND A PHONE: The country of Chad in Africa has only one phone per 1,673 people.

WORST [MOVIE] CASTING: John Wayne as Genghis Khan in the 1956 film, *The Conqueror*.

Among the categories of "World's Worst" are "The Worst Jobs," "The Worst Laws, Crimes, and Punishments" and "The Worst Entertainment." Each anecdote is followed by a quote from the acerbic wit of Stan himself.

*The Best of the World's Worst* is now available in paperback at bookstores everywhere from General Publishing for $9.99.

—Chris Griffen

# September Will Be BLACK at MARVEL and MALIBU

With Marvel's recent acquisition of Malibu, comics readers everywhere have been curious as to how Marvel will handle overseeing Malibu. Most recently, Marvel characters such as **Thor** and **Loki** have appeared in the **Ultraverse**, signaling that there is definitely interaction between the two universes.

Online communications and comic stores have been buzzing with questions such as "How far is Marvel going to take this interaction? Will the Marvel Universe absorb the Ultraverse?"

"**Black September**," coming (when else?) this September, will help define and clarify the borders between the two universes. **Tom Mason**, Malibu's creative director, assured Ultraverse fans that the Ultraverse will not become one with the Marvel Universe. Mason said that the editors at Marvel and Malibu are taking special pains not to alienate the long-term, hardcore Ultraverse readership, but are interested in expanding the Ultraverse readership.

The prelude to "Black September" begins in Ultraverse comics marked as "**Ultraverse Spine**" throughout the summer, converging together in ***UltraForce/Avengers*** in August. "Using the term 'crossover' would not be quite accurate, as the storyline will not flow from one book to another," Mason said. There is one particular comic shipping at the end of September, with an artist and writer as yet to be named, that *will* bear the *Black September* moniker, but Mason described the story as more of a "background event" that happens throughout all the Ultraverse titles in September, as well as six Marvel titles.

—Henry T. Colonna

Continued from page 25

way this July is *Blab* #8, featuring stories and art by Doug Allen, Terry LaBan, Gary Leib, Josh Allen Friedman and more. These two great titles are pretty much for you older, more mature folks to enjoy.

## LIGHTNING COMICS

Artist Mike Deodato Jr. (*Wonder Woman, Glory*) will be drawing the variant cover to August's Hellina/Bloodfire crossover, which will bring back Lightning's HIV-positive hero and will also be the company's return to full-color comics. Another variant cover (featured on 25 percent of the issues) will be drawn by Trent Kaniuga, artist of Lightning's upcoming *Creed* title (and subject of an interview in this issue!). Oh, and one more thing: Deodato's version will feature a *nude* Hellina, under a black polybag.

## LONDON NIGHT STUDIOS

Will Razor return from the dead? That question will be answered in the special epilogue to *Razor: Burn*, shipping in July. Poizon, a brand-new supernatural character, attempts to revive Razor in *Razor: Burn* #5; will she be successful?...*Stryke* #1/2, also shipping in July, features the aftermath of Stryke's murder of her sister, Razor.

## MALIBU COMICS

In July comes *Dream Team* #1, a pin-up book pairing Ultraverse and Marvel Universe characters. Artists include Joe Quesada, Jim Balent, William Tucci, John Romita Jr., Mike Allred, Ben Edlund, Kelley Jones and more. Special guest pairings include Madman/Fantastic Four/Sludge, The Tick/his Marvel & Malibu counterparts, and Shi/Mantra/Archangel....The four-ish *Power of Prime* mini-series begins in July, written by Gerard Jones and Len Strazewski with art by Mark Pacella and Chris Ivy. It tells of the origin of Prime's powers....Loki appears in *The Night Man* #22, on sale in July. To the winner, the spoils: The Reality Gem.

™ & © Joseph and Steven Zyskowski

## MILESTONE MEDIA

After months of strife within the team (thanks to events surrounding Milestone's "The Long Hot Summer" crossover), the Shadow Cabinet team will split apart, with some of the members joining leader Dharma to fight for his personal goals, and several of the members forming their own team, simply called Heroes. "Dharma is becoming a villain," said series writer Matt Wayne, "and when a few of the team members become fed up with him, they leave Shadowspire and form the team Heroes, which is what they feel they should be." The *Shadow Cabinet* series ends with issue #17 in August, but fear not: *Heroes*, a series starring the new team, will begin later this year, tentatively scheduled for September or October. Wayne said he'll jump to the new series, starting with issue #1, but it hasn't been confirmed that John Paul Leon will continue as penciler....In Kobalt's final issue, the double-sized #16 shipping in July, there will be "a major development that will change his life," said Milestone Color Editor Jason Scott Jones. As for post-series life for the hero, Jones said mysteriously, "This development will make his future very clear."

## POP ENTERTAINMENT

POP, a fairly new company which will focus on celebrity biography comics, has two interesting profile books in line for June: *Tektrek: The William Shatner Story* #1, and *Tragic Goddess: Marilyn Monroe Revealed!* #1. Both black-and-white interior/color cover books feature detailed—and surprising—bios of their celebs, and the Marilyn book has a special, exclusive bonus by hot artist Mike Deodato Jr. (there he is again). Each book goes for $2.95.

Continued on page 30

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# DC Goes DIAMOND

First came Marvel. Then DC followed.

On the heels of Marvel's exclusive distribution deal with Heroes World, *Wizard* has learned that Diamond Comics will serve as the exclusive agent for sales to comic book specialty stores for DC Comics.

The distribution program will take effect for products shipping after July 1, the same date in which Marvel's plan is scheduled to kick in.

Terms of the sales representation agreement include:

• Diamond—which will remain an independently owned and operated company—will handle all distribution functions for DC products to comic book specialty retailers. This includes soliciting orders, order processing, physically pulling, packing and shipping orders, invoicing, credit and collections.

• Diamond will no longer purchase products from DC for resale. The transaction will be between DC and retailers, with DC establishing prices and terms of sale, and Diamond serving as DC's sales representative.

"DC and Diamond have had a long and effective relationship that has nurtured and encouraged the growth of comic book shops," DC Executive Vice President and Publisher **Paul Levitz** and Diamond President and CEO **Stephen A. Geppi** said in a joint statement. "Now, as we move into an even stronger and closer relationship, we look forward to doing more for our customers and helping them do more for their customers."

*DC's Paul Levitz (above) and Diamond's Steve Geppi*

The two added that retailers will be assured access to the widest possible selection of products, and other suppliers will be assured access to comic book specialty retailers. No supplier's products will be dropped by Diamond. Geppi and Levitz also added that no retailers will be forced to place certain products in their shops.

For more details on the agreement between DC and Diamond, see next month's issue of *Wizard*.

—John B. Lacey

# STEWART, CALABRESE Move Up at MARVEL

**Terry Stewart**, former president of **Marvel Comics**, has been promoted to vice chairman of Marvel Entertainment Group, the publisher's parent company. **Jerry Calabrese**, formerly Marvel's president of consumer marketing, has been named to replace Stewart as Marvel Comics president. The move reunites the company's publishing and consumer marketing units, according to VP public relations **Pam Rutt**.

Stewart will be resuming some of the responsibilities he gave up in 1994, Rutt said, and will also be working on development and supervision of new business ventures, among them character-based theme parks, restaurants and character tours.

—Patrick Daniel O'Neill

Continued from page 28

**RIVAL PRODUCTIONS**
August sees the release of *Eye of the Storm* #4, where the newly formed team must confirm a suspected alliance between their corporate enemy Coryza and the alien Treighan Empire. Plenty of killer 3-D graphics.

**SANCTUARY PRESS**
Anthology fans and horror lovers, take note—*Dark Sanctuary*, a full-color series featuring horror and suspense stories by various creators, will debut in spring 1996.

**SIRIUS ENTERTAINMENT**
Cheer for Dawn as she returns in July, in *Dawn* #1, the first of a five-issue, bi-monthly mini-series written and painted by Joe Linsner. This story reveals the truth about who Dawn is, and should please fans of the original *Cry for Dawn* series. On top of all the excitement, a Black-Light Premium Edition is available for retailers; when its cover is held under a black-light bulb, beautiful fluorescent colors appear on it. Retailers should contact their distributors for more info.

**SPIDERBABY GRAFIX**
SBG is releasing a gold edition of *Tyrant* #3, about which creator Stephen Bissette said, "The gold edition is not an incentive; it was deliberately not publicized. I did not want to use a special edition to artificially boost my sales or to prompt retailers to order more copies than they're able to sell." For every 10 copies of *Tyrant* #3, retailers will receive a free copy of the gold edition. To commemorate the baby lizard's birth, the gold edition has a gold frame on the cover, a gold logo and Tyrant's eye is flecked with gold. All copies will be signed by Bissette, who says the gold edition will be sold at conventions to benefit the Comic Book Legal Defense Fund. He stresses, however, please do not try to order these through the CBLDF. They will be made available at the shows.

TM & © Rival Productions

**TOPPS COMICS**
In August, *The X-Files Annual* #1 ships. It centers around the discovery of "Eve," to whom geneticists believe all mankind can be traced. Unfortunately, death follows all who encounter Eve's remains....*Mars Attacks* #1 ships in August, starting an all-new monthly series. It picks up where last year's mini-series left off. Plus, it's by the original team of Keith Giffen and Charles Adlard.

**VEROTIK**
Where can you bang yer head and get some real sick comics at the same time? Why, during the 1995 Danzig 4 World Tour, of course. Verotik Publishing is actively introducing comics to thousands of non-comic book readers worldwide, by setting up booths at all of Danzig's concerts. Nice going, guys!

**WARP GRAPHICS**
Can't find the World of Two Moons? Well, a full-color map of the fabled *Elfquest* world comes in all of Warp's July books. The map, done on cover stock and bound as a centerfold, will show readers everything in the Elfquest Universe.

**XERIC FOUNDATION**
The Xeric Foundation, founded by *Teenage Mutant Ninja Turtles* co-creator Peter Laird, gives financial aid to self-publishing comic book creators nationwide. The five lucky recipients, Mike Macropoulos (*Super Soul Puddin' Comics*), Andy Hartzell (*Bread & Circuses*), Kris Dresen and Jen Benka (*Manya*), Randy Reynaldo (*Adventure Strip Digest*), and Scott Gilbert (*It's All True!*), received grants totaling $15,620.
To be eligible for the next review session (which takes place on September 1, 1995), you need to apply by July 31, 1995. For more information, contact the Xeric Foundation at 351 Pleasant Street, Box 214, Northampton, MA 01060. And congratulations to all.

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BY MIKE HEISLER AND HOT NEW PENCILLER POP MHAN
ON SALE JUNE 1995!
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# Comic Creators vs. Cancer

Unclothing comic characters for a pin-up book is nothing new, but those always-innovative small press creators have figured out how to make swimsuit books exciting again. No less than 32 small press creators will be contributing to ***The Small Press Swimsuit Spectacular*** #1, and all proceeds will go to the **American Cancer Society**, the nation's main voluntary agency combating cancer. Contributors of pin-ups include: **Evan Dorkin** (*Milk & Cheese*), **Terry Moore** (*Strangers in Paradise*), **Don Simpson** (*Bizarre Heroes*) and **Teri S. Wood** (*Wandering Star*). On this unprecedented project, organizer and New York ACS rep **Bob Elinskas** said, "We sent letters to 50 different small publishers, and have received many art pieces in return. The response has been overwhelming; several artists have been calling to get into this book, and there isn't a single person involved who doesn't know someone who has cancer. This disease touches more people than any other." The $2.95 black-and-white issue, with a color cover, ships from **Allied Comics** in June.

—Marc Wilkofsky ☆

# UP & COMING

## GARY CODY

Professionally speaking, Gary Cody wishes good buddy and *Next Men* creator John Byrne nothing but good health. "Because if John walks out of his house tomorrow and gets hit by a bus, I don't know where my next job is coming from."

Cody, a veteran commercial artist who has only recently fast tracked to the world of comic book cover painter, has been literally at Byrne's hip, painting covers for Byrne's ongoing *Next Men*, the four-issue *Danger Unlimited* and *Babe* mini-series, and the two-ish *Babe 2* mini. And while Cody appreciates Byrne's business, he wants it known that he's not a one-comic book guy. "One of my biggest fears is that I'm going to be tagged as 'John Byrne's cover artist,'" he says, "which is why I'm starting to get out to the conventions and doing more self-promotion. I'm certainly open to offers from anybody who likes the way I paint."

Cody, born and raised in Calgary, Canada, was a casual observer of classic DC and Gold Key characters. "I loved Blackhawk, Green Lantern, Green Arrow and Dr. Solar, but I was not a fanatic and I lost interest about the time I started noticing girls. But I was interested in art since I was old enough to hold a pencil. So going to art school seemed like the natural thing to do."

Cody went on to attend the Alberta College of Art in Calgary where, in a painting class, he met and became fast friends with John Byrne. Cody went on to a commercial art career. Byrne went into comics. But Cody recalls that they talked frequently and that the topic of conversation was often a collaboration between the two. "John could draw but not paint, and I could paint and not draw. So it seemed inevitable that something would eventually happen."

It was in 1993, during what Cody describes as "one of John's weekly phone calls," that Byrne invited Cody to meet him at a Portland, Ore. convention.

"He told me he was working for Dark Horse Comics whose headquarters is in Portland," continues the painter, "and he said there might be some cover work and why don't I submit some stuff."

Cody took the bait, laid his oils to some old Byrne *Next Men* line work and, for good measure, threw in what he describes as "an abysmal Batman cover." Byrne liked the *Next Men* samples, "but he took one look at the Batman cover, gagged and finally said, 'From now on, leave the drawing to me.'"

Byrne then took Cody's offerings to Dark Horse. "John had an arrangement with Dark Horse where he could tell them that he wanted me to do his covers," says Cody, "and they said sure."

Cody's first assignment was the cover for the *Next Men: Parallels* trade paperback. His initial comic book entry was the cover of *Next Men* #23. The rest, as they say, is history.

Cody—who Byrne named the official liaison after during his stint on Marvel Comics' *Alpha Flight*—sees his painting style as "tight and conservative because of all my years doing commercial art.

"But there's a whole different thing going on with comic book covers that has taken awhile for me to get comfortable with," he continues. "What I'm finding is that with comic books there are no rules. You do whatever is going to make the book work best. John has been real good about not placing limits on what I do. He's always told me, 'Do anything you want, but don't screw up the face.'"

—Marc Shapiro

JOHN BYRNE'S NEXT MEN™ & © John Byrne

# THE WORLD OF TRADING CARDS CHANGES THIS JUNE...

## ONE HOLOGRAM IN EVERY PACK

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# Off the Drawing Board

## Now more than ever, comics are jumping from the comic book page to the silver screen, and audiences couldn't be happier

By Cindy Pearlman

**Faster than a speeding bullet, they're blasting onto the big screen. Able to leap box office records in a single bound, they're blowing away the competition. They're fighting for truth, justice and a couple of sequels.**

**Comics are off the drawing board and into movie theaters, and they're getting a hero's welcome from Hollywood. As Robin might say: "Holy film trend!" No longer are comic book heroes just on the paneled page or in the shadows.**

**Comics are coming soon to a theater near you.**

Actually, they've already arrived. The film studios have already launched *The Crow*, *The Mask*, *Richie Rich*, *Timecop*, *Tank Girl*, *Dick Tracy* and *Superman*—all based on comic book characters—to eager moviegoing audiences.

And thanks to the stunning box office numbers like the $120 million unmasked for *The Mask* and $251 million grosses for the original *Batman*, actual comic creators are being hauled away from their drawing boards and into meetings with agents, lawyers and other film honchos.

Comic lovers, this is the time to insert that big exclamation point overhead. At least 15 major upcoming big-screen comic projects are in the works. This summer, you can look for *Batman Forever*, Sly Stallone's *Judge Dredd*, *Casper* and *Mighty Morphin Power Rangers*. In production are films based on such characters as the Fantastic Four, Spider-Man, Godzilla and Prophet. Preliminary work has been done on such projects as *The Incredible Hulk*, *X-Men*, *Doom's IV*, *Luke Cage*, *Dr. Octopus*, *Blade* and *The Black Panther*, and future installments in the Superman series and the Teenage Mutant Ninja Turtles are being considered.

Why the sudden interest in comics? Actually, this wouldn't stump Batman. "In Hollywood, nothing succeeds like success," says Dave Davis, a film analyst for Paul Kagen and Associates, an L.A.-based media research film. "When there is success in one genre, the natural tendency is for everyone to jump on the bandwagon and try to repeat that success."

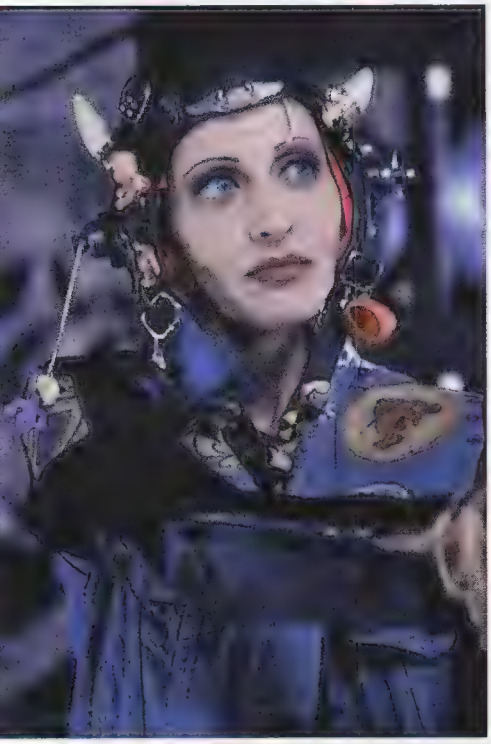
Syndicated entertainment reporter Stephen Shaefer says, "I think comic movies are popular because we know who the heroes are and who the villains are. It's clear-cut. Also, it's a natural cross-fertilization in terms of toys and marketing.

"Another reason is everybody knows that comic book readers are intensely loyal. They're plugged into what the upcoming movies are and will attend them. It's similar to the sci-fi audience."

Comic movies are actually outnumbering sci-fi ones. And it's no wonder that the bandwagon is full. Think of it. Built-in nostalgia. A ready-made audience. Guaranteed character recognition. Brilliant writing in a time when Hollywood moans, "There are no good scripts." And beyond that, comic movies are hitting right when computer-generated special effects are reaching new heights.

As far as concepts go, this one has seen staggering success. That's why major studios involved with A-list talent and directors are going to the drawing boards. Superhero sagas, anyone? Just when you think the budgets for these movies can't climb any higher, they blast off into space.

And why not? These comic movies have already raked in millions of dollars. *Batman* is



**THE NEW GENERATION OF COMIC MOVIES.**
[CLOCKWISE FROM TOP] *Richie Rich, Judge Dredd, Teenage Mutant Ninja Turtles* III, *The Mask* and *Tank Girl.*

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# On Reel and In the Works

## UP TO 15 FILMS BASED ON COMICS ARE CURRENTLY IN PRODUCTION OR HEADED TO MOVIE THEATERS. THEY INCLUDE:

• ***Batman Forever*** is the third in the Dark Knight series. Val Kilmer steps into the rubber costume as the Caped Crusader who gets a little help from his friends, the

newly cast Boy Wonder (Chris O'Donnell) and a new Bat-babe, a beautiful psychologist (Nicole Kidman). Their mission is to foil the Riddler (Jim Carrey in an orange wig) and Two Face (Tommy Lee Jones). Release date: June, 1995.

• ***Judge Dredd*** stars Sly Stallone in the title role as a futuristic superhero. Yo, the movie is based on the British *2000 A.D.* comic book series. Release date: June, 1995.

• ***Casper*** says boo this summer with the *Addams Family*'s Christina Ricci as the ghost's best friend. Her father,

played by Bill Pullman, is more than a little skeptical, until things start really going bump in the night. The film is said to have dazzling, state-of-the-art and never-before-seen special effects courtesy of ILM. Release date: Late May, 1995.

• This summer, Twentieth Century Fox Films releases ***Mighty Morphin Power Rangers***, which brings the TV-

comic-toy heroes to the big screen with their first adventure. Some say it might be the biggest grossing film of the summer, and the sequel possibilities make some insiders giddy.

• ***Fantastic Four*** is a $40 million dollar-plus film being developed by Chris Columbus (*Home Alone*) and revolves around the Marvel superheroes, including Mr. Fantastic, the Invisible Girl, Human Torch and The Thing. No word on casting yet or a release date.

• ***Spider-Man*** will be back thanks to James Cameron, the director of *Terminator* and *T2* who plans to bring the superhero to the screen sometime in 1996 in a lavish, big-budget, special effects bonanza. Arnold Schwarzenegger has been mentioned for the villain role.

• ***Godzilla*** always made *Speed*'s hotshot director Jan De Bont's day, so he's developing one of two proposed big-screen projects that will bring The Scaley One to your local multiplexes.

• ***Prophet***, about a regular guy turned superhero, was just snapped up for six figures by Tri-Star Studios who hopes to bring comic artist Rob Liefeld's character to the big screen next year. Based on the *Prophet* comics published by Image, the story revolves around a regular guy who volunteers for a series of experiments and is transformed into a supersoldier. He's then put in a cryogenic chamber and forced to sleep for decades before he heads on a futuristic mission. But the catch: He's awakened in 1995 by mistake and must effect his mission in the present.

• ***Superman***. The original team for the *Superman* movie—which has nothing to do with the *Lois and Clark* TV series—is talking about bringing the Man of Steel back to the big screen, but with a twist. Producer Jon Peters doesn't want old Supie Christopher Reeve, now in his mid 40s, to don the cape and put moves on Lois. Instead, the idea is to cast a far younger Superman who is buff, bad and dangerous to know. As it is just in the beginning planning stages, a release date for the film isn't expected for a couple of years.

• ***The Incredible Hulk*** is a film idea that has left major action producer Gale Ann Hurd busting at the seams for years. Now she's in pre-production and looking for a new green man.

• Other A-list projects include ***X-Men***, which will be produced by *Lethal Weapon* director Richard Donner and producer Lauren Shuler-Donner.

• Meanwhile, Image Comics' upcoming ***Doom's IV*** has been optioned by Amblin, Stephen Spielberg's company. ***Dr. Octopus***, based on the Marvel comic Spider-villain, is in the works with James Cameron completing a treatment, which is the step prior to a script.

• Also, there's ***Luke Cage*** or ***Cage*** based on the Marvel series, which is in preproduction. And then welcome ***Blade***, from another Marvel series, which director Ernest Dickerson is developing, about a modern-day vampire hunter. And Marvel strikes again with ***The Black Panther***, which is in the planning stages at Columbia Pictures. Wesley Snipes has expressed interest in the title role.

• Finally, New Line Films is reportedly considering another ***Teenage Mutant Ninja Turtles*** movie, although the third, most recent film didn't kick much butt at the box office. No date yet for filming or casting. Check out *Wizard*'s monthly Cut & Print column for updates on these films.

—*Cindy Pearlman*

the ninth highest grossing film of all time; its sequel *Batman Returns* hauled in $162 million, making it the 32nd highest grosser of all time; *Teenage Mutant Ninja Turtles* is 51st with $135 million. Right behind the *Turtles*, *Superman: The Movie* is 52nd with $134 million; *The Mask* is 71st with $119 million. Speaking of money, *The Mask's* Jim Carrey has already been offered a staggering 10 million dollars to repeat his rollicking role in an upcoming sequel.

Says Carrey, "I read the comic years ago. You're reading these works of art and you're thinking, 'Gee, wouldn't it be cool if they turned this stuff into a movie?' And now they have, which I think is pretty darn exciting."

Carrey can't contain his excitement. And neither can others. Sure, comics have been around forever. So have comic movies like *Captain America* and *Superman*. In the '40s and '50s, comics were on screen during the kiddy matinees, where *Flash Gordon Conquers the Universe* (1940), *The Adventures of Captain Marvel* (1941), *Captain America* (1943), *Batman* (1943) and *Superman* (1948) shorts and long films kept kids entertained on otherwise dreary Saturdays.

These films were usually made on the cheap side. The special effects were laughable. The stars were definitely B-list. "Comic movies were considered low-rent," says Davis. "They were dismissable."

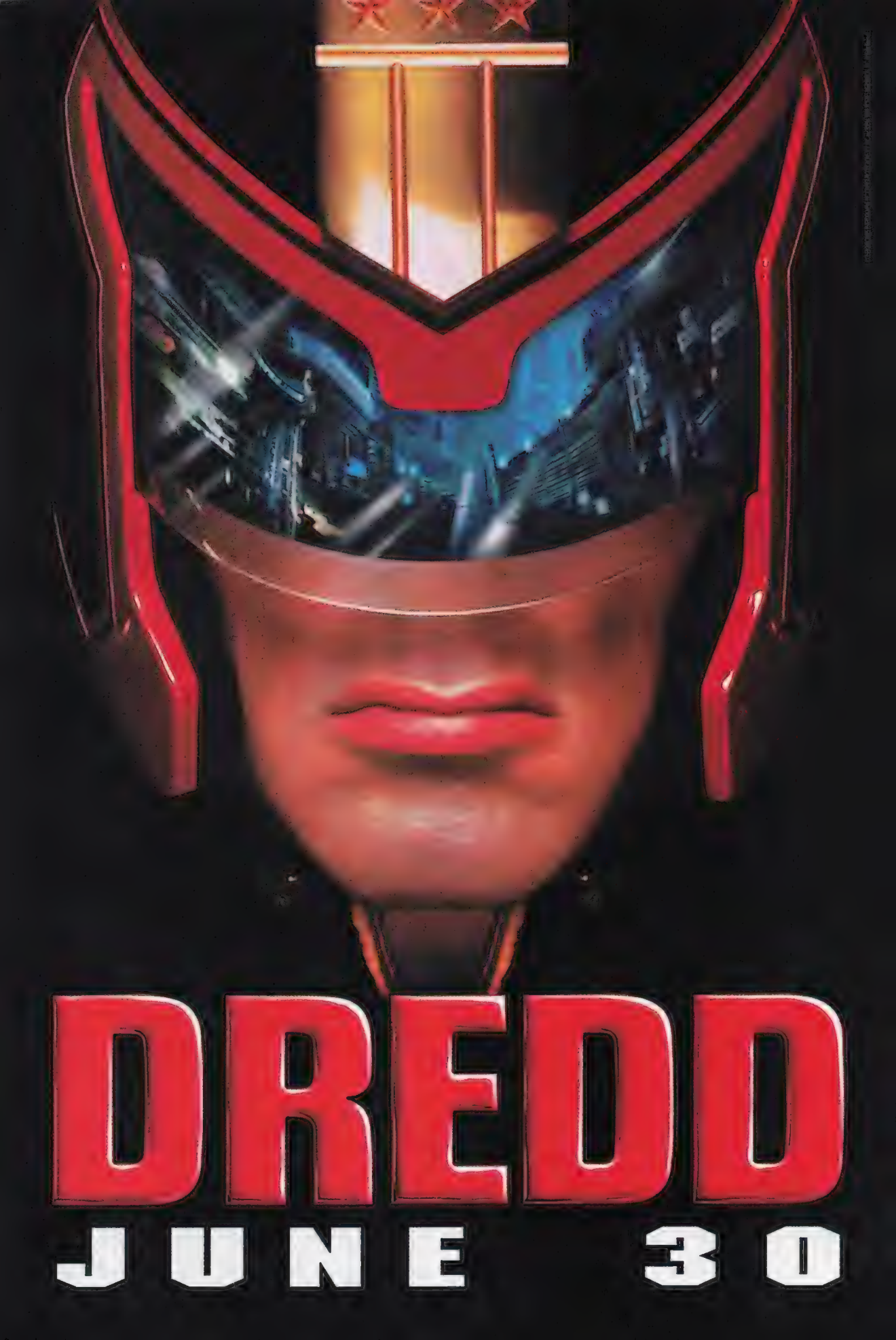
And now? Comics aren't just for kids anymore. Neither are movies based on their characters which are aimed at baby boomers for a built-in nostalgia feeling. "There is this push to aim for a new audience, the *T2* audience," says Chuck Russell, who directed *The Mask*. "There is a new respect for comics and the people who read them. It's not just kids reading comics anymore, but people into their adulthood.

"Besides," he says, "what director wouldn't die to make a big-screen version of the comic he loved as a kid?"

Loved as a kid. That's precisely the comic hook. A-list stars want to make the comic books they loved as kids come to the big screen. "When I was a kid, which I guess is not so long ago, I grew up reading *Richie Rich*," says Macaulay Culkin. "You read the comic and you think, 'Maybe I could be him.'"

Others have had the same thought. "When I was a kid, I ran home to watch *Batman*. It was my favorite show," says Chris O'Donnell, who plays Robin this summer in *Batman Forever*. "It was so strange that years later someone wants me to be Robin. This just blew my mind. It's like your childhood fantasy coming true."

Michael Keaton also felt this way when he suited up to play Batman in two movies. "As a kid, you're playing Batman in your driveway with the kid down the block. You've


DREDD
JUNE 30

got a towel on as your cape. It's real cheesy, but you're Batman. Then as an adult, you go to this multi-million dollar movie set with state-of-the-art toys and a rack of real Batman costumes. I'm like, 'Whoa! This is really cool. Wake me up. I must be dreaming.'"

Lori Petty had similar feelings before doing *Tank Girl*. "I go to the set and there's all these way-out costumes, a man who is half-kangaroo and I have to shave my head bald. It's just too unreal, which is the fun of it. It's not like, 'OK, here's some boring character.' With *Tank Girl*, I didn't know what would happen next and I couldn't wait.

"And I didn't really read the comic beforehand, but you can bet that when I got the role, I couldn't put the stuff down," says Petty. "This opened up a whole new world for me. I had no idea that comics were really art, man. This isn't stuff for kids. It's stuff for adults. And this stuff should be made into movies. It's better than half of the boring scripts that I get sent [to] me where nothing happens and the characters are bland. With comics, the sky isn't the limit. There are *no* limits."

Other celebs agree. Although their reasons for doing comic movies are vastly different. For Tommy Lee Jones, he did *Batman Forever* because of a certain pressure at home. "My 11-year-old son loves those comics. He had them in stacks to the ceiling. When he heard I was offered the role of Two-Face, he insisted that I do it. I think I would have been in big trouble at home if I turned this one down."

Some stars wouldn't think of mixing a comic project.

"There is just something larger-than-life about these comic characters," says Jean Claude Van Damme, who starred in the comic-turned-movie *Timecop*. "It's like when you're playing a comic guy, you can do anything and people can't question it. It's not like a real guy, where you say, 'Wait a minute. This is ridiculous. He can't do that.' With a comic guy, you're the superhero. Anything is possible."

For directors and producers, anything really is possible. That is, if there is a big budget at their disposal. "Comic book movies are hitting at a time when special effects are exploding. You call Industrial Light & Magic and can do anything with a computer and a few million dollars. Sure, it's expensive. And it's not easy, but it's worth it," says Russell of *The Mask*.

*Spider-Man* director James Cameron adds, "Part of the appeal of doing a Spider-Man [movie] is to see how far we can push the special effects. What's the next level? What's the unknown?"

Bill Pullman, who stars this summer in *Casper*, was blown away by the special effects. "I've seen rough cuts of the film and it's like nothing you've seen before," says the actor. "It's amazing that I did my scenes with no Casper and then someone sat down with a computer and made a ghost that just blows your mind."

**Brandon Lee as Eric Draven in *The Crow*.**

Speaking of scenes, shooting ones for comic book movies are [illegible] easy, and sometimes it's horrifying. Petty had to shave her head to play Tank Girl. "At first, I was a little concerned. You know, I have a life. I need to go out of the house." Then a funny thing happened on the way to the set. "I said, 'Why not shave my head?' Afterwards, my boyfriend thought it was the sexiest thing ever."

Other hardships of making these movies include sheer physical exhaustion. Says Michelle Pfeiffer, who played Catwoman in *Batman Returns* and would like to do so again, "It was exhausting. There I am running around in this rubbery [illegible] beating up the bad guys, doing cartwheels and jumping off buildings. Most of the characters I play walk down the street. They're not action heroes. Then again, this is based on a comic, so you'd better know what you're getting yourself into. You never really do know."

Carrey knows that only too well. Most of the high-charged scenes for *The Mask* were done at the primo ILM special effects studio, the same place that gave the world *Jurassic Park*. "First of all, it was hard making *The Mask* because I wanted to play with all the dinosaur models from *Jurassic*," jokes Carrey. "The ILM people were like, 'Jim, if you're good, you can have playtime later.'"

Carrey describes some of his scenes. "For the spinning part, I was placed on a chair and

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## THE EPICS

Edge Entertainment lays down the law for 1995 with *Judge Dredd: The Epics*! This long awaited card release showcases the post-apocalyptic adventures of Judge Dredd in the all-too-real nightmare of Mega-City One. The classic Dredd legends - and artists - are brought together in this spectacular card set featuring:

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*Judge Dredd: The Epics* is scheduled for April release.

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spun around and around till I nearly passed out," he says.

"This was all done with the help of a blue screen behind Jim," says ILM special effects creator Steve Williams. "We got images of Jim doing different movements and then scanned them into the computer. That way, when Jim was gone, we could manipulate his image and put him anywhere and into any scene. It was really complicated, but this sort of technology just opens up a whole new world for filmmakers."

This new world isn't always kid-friendly. Sure, *Casper* appeals to all ages, but the new comic movies are trying to nab an adult audience. Says director Joel Schumacher, who helms *Batman Forever*, "On a core level, these movies appeal to kids who love the characters, but there is something there for the adults." Consider that Tim Burton's second Batman movie, *Batman Returns*, had a definite S&M, whips-and-chains message with Michelle Pfeiffer's sexy Catwoman, who at one point straddles Batman on the top of a roof and wants to make out.

**"I READ THE COMIC YEARS AGO... AND YOU'RE THINKING, 'GEE, WOULDN'T IT BE COOL IF THEY TURNED THIS STUFF INTO A MOVIE?' AND NOW THEY HAVE, WHICH I THINK IS PRETTY DARN EXCITING."**
**—Jim Carrey on *The Mask*.**

The late Brandon Lee made *The Crow* into a tortured soul with a whiter-than-white face. As the Crow, he isn't just fooling around. He's back among the living to avenge his girlfriend's death with guns, knives and hypodermic needles. Likewise, we know what lurks in *The Shadow*'s heart. It's a babe in the form of slinky actress Penelope Ann Miller. And although word has been mum on *Judge Dredd*, which was a closed set with security, the early promo posters have a buff Stallone wearing what looks like metal underwear.

Sex. Violence. No subtitles. Tank Girl even kisses another girl and does the wild thing with her half-man/half-kangaroo guy. "Still, it's a comic movie, so you don't really see the sex scenes," says Petty. "But it's not a tame movie. It's very in-your-face and sexy. I'm a wild woman, and we didn't want to tone her down."

That movie follows the lines of the comic, which made fans happy. Other movie versions stray from the original idea, which has some comic fans crying foul. Joel Schumacher's version of the third Batman this summer does stray away from the somber, dark-toned Dark Knight comics. Sure, original Bat-director Tim Burton made his movies follow along the lines of the edgy books, but "I want to add a little more humor and lighten things up," says Schumacher. "I've heard people complain that Batman was getting too dark." Hence the brighter tones in his movies and the not-so-gloomy set.

Will comic readers balk at the straying from the book? "I hope not. I think there is something for everyone in these films," the director says.

There is certainly something in these films for comic book artists like Rob Liefeld. Now only 27, he left Marvel Comics in 1992 and has since sold 30 million books. A co-founder of Image Comics, his new book *Prophet* has been on many studios' wish lists. Now, it's Liefeld who will be turning a profit. He is just one of many artists who recently signed on the dotted line to turn his books into a film.

Tri-Star Pictures paid him a reported six-figure sum for the Prophet character, who came onto the scene in 1993. Comparing Prophet's differences with Batman, Liefeld says, "He's more like a science fiction superhero rather than a classic caped crusader."

Hollywood said, "Sold." The movie will follow the storyline of the first year of *Prophet*, in which he volunteers for some experiments and is turned into a supersoldier guy who is put in a cryogenic chamber, where he waits for his futuristic mission. Nudged awake in 1995, he must kick butt a little early.

Think of it. Combining sci-fi and comics. The melding of those two audiences could be mind-staggering. "Rob Liefeld has helped revolutionize the comic book industry," says Stacey Snider, president of production for Tri-Star. "He's creative, smart and he's got vision. I am delighted that he's agreed to join with Tri-Star in bringing this exciting new project for the screen." There is no script yet for the film, but word is that it has been placed on the fast track. Liefeld is in meetings with studios concerning his other comics like *Youngblood*, *Supreme*, *Brigade*, *Troll* and *Newmen*.

It seems hard to believe, but once comic movies were considered a joke. Now there are fierce bidding wars. Already a controversy has developed over *Fantastic Four*. Director Chris Columbus (*Home Alone*) has signed for his $40 million version. Holy Toledo! Two years ago, it seems, director Oley Sassone made a *Fantastic Four* film for less than $2 million. Some claim that movie was rushed into production and it's not fantastic at all. It stars Jay Underwood (*The Boy Who Could Fly*) as the Human Torch and Rebecca Staab (from the TV soap *Guiding Light*) as the Invisible Girl. Now fans of the series are glad it's being done over with a larger budget, although this is upsetting the original filmmakers.

Marvel Comics Publisher Stan Lee, who created the Fantastic Four with the late artist Jack Kirby in 1961 and oversees the development of the company's film and TV projects, told *Entertainment Weekly*, "I feel very, very sorry for the actors and the director and most of the people involved in Sassone's movie. I tend to like creative people, and here were a bunch doing their best."

Still, Lee is tickled about the big-budget flick. "I have a sentimental attachment to the Fantastic Four, and I was heartbroken to think it might appear only as a low-budget quick. When you compare it with something like *Terminator 2*, I'm glad they're gonna do it over."

Of course, there is no sure deal. Some comics turned movies have flopped, like *Captain America*, *Howard the Duck*, *The Punisher* and even Disney's much-hyped *The Rocketeer* (which did fare better than the other three). "That's the problem when everyone is on a bandwagon," concludes film analyst Davis. "You have films that can be made quickly. An audience who knows a genre won't be fooled. They won't accept second best."

What can audiences expect? Try Casper lunch boxes. X-Men denim jackets. Tank Girl tanks. "These movies have built-in merchandising and toy deals," says Schaefer. "The sky really is the limit. There are millions of dollars on the line." There are video games, action dolls, pajama sets. The list goes on and on.

"The sequel potential has everybody smiling," says Carrey, who adds, "I'm like, 'Sign me up.'"

That masked man has the idea. Carrey even said that he sent out Mask comics for Christmas. "I just love those little books," he says, and laughs. All the way to the bank. ☆

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*Cindy Pearlman is a frequent contributor to* Entertainment Weekly, *as well as* Wizard's *Cut & Print column. She also likes bunnies.*

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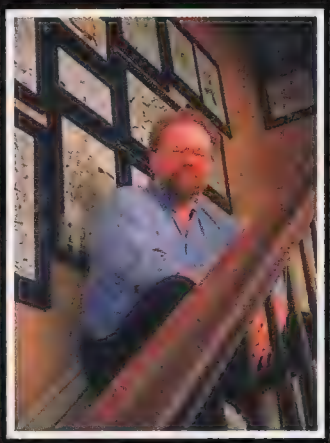


WIZARD VISITS

## JOHN BYRNE

IN HIS CONNECTICUT LAIR TO DISCUSS THE IMPACT OF HIS SOMETIME-CONTROVERSIAL 20-YEAR CAREER

BY CRAIG SHUTT

PHOTOS BY MATTHEW J. ATANIAN

**HISTORY MEANS A LOT TO JOHN BYRNE.** If that weren't clear from his approach to many comics projects during his 20-year career, it's apparent from stepping into his rambling, 17-room, 1840s Connecticut home. ◆ While standing in the long, spacious entry hall, you may notice the low table beside the antique couch on the right. It holds a bisque of the Next Men's Jasmine alongside a replica Tiffany lamp. Along the opposite wall, you can spot a mannequin's head sporting a 1930s hat, which resides on an antique bookcase with glass doors sitting next to a tall potted plant. ◆ "I'd wanted to live in Connecticut ever since I saw [the 1945 movie] *Christmas in Connecticut* as a child in England," Byrne explains, petting his dog Wanda, the reddish-brown chow chow who serves as his living doorbell. "Prices really went crazy right after we bought, so I'm staying put." ◆ The second door on the left along the wide entry hall reveals a library filled with carved oaken shelves and framed pieces stretching to the ceiling 12 feet above. Revolutionary War prints line the left wall, above Byrne's scale-model car collection from the Franklin Mint. "The Franklin Mint can sell me anything," he admits cheerfully. ◆ A dozen antiquated pistols, most dating to the Civil War, are interspersed among statues of Napoleon, Lincoln and Jasmine along the shelf tops. A half-dozen historic rifles, including two Winchesters, lean against the bookcase. "I don't know much about old guns, but I think they're fascinating," Byrne explains, taking aim with a flintlock pistol. "I've never actually fired a gun, but I'd like to. As a writer, I think that would be valuable information to have." ◆ A replica stained-glass lamp illuminates an antique table's two Japanese daggers, one 150 years old and one 350 years old. They make an intriguing backdrop for discussing a career filled with comics history and a few battles of its own.

**Q: You first came to prominence with *The Uncanny X-Men* starting with #108 in 1978, but the fans were somewhat resistant. Did that surprise you?**

No, I was very concerned about taking it over. I was the usurper to some fans, and I think that was justifiable. I look back at my stuff and cringe. It was the best work I could do at the time, but [preceding artist Dave] Cockrum was so much more the consummate professional than I was. I was this little hick from nowhere taking over.

It was somewhat frustrating, because the criticism was based on the fact that I wasn't Cockrum, not on my own work. That eventually went away, but I also was improving by leaps and bounds. The range is quite extraordinary in the first year and a half. In those days, there was usually one panel in each issue that I really liked. By the end of the run, there were five or six panels that I liked.

**When did you begin co-plotting the book with writer Chris Claremont?**

It was progressive after Roger Stern became editor [with #113]. I began to exert my fiendish control. We'd play these terrible mind games with Chris to make him think that various things had been his idea. [*Laughs*] The first appearance of Alpha Flight [in #120] was when I became a real monster and took over. I'd say 85 percent of the last year is my stuff.

**Was the "Dark Phoenix" storyline (which ran through #129-#137, the point where the creators were ordered to revise their ending after Jean Grey killed a planetful of aliens) the first time you'd ever run into editorial interference?**

It was the first time I ran into rampant editorial stupidity. I must say that the way the thing *ultimately* came out was better than what Chris and I had planned. But none of that would have had to happen if a certain departed editor-in-chief, who will remain nameless [EDITOR'S NOTE: Byrne is referring to Jim Shooter], hadn't intervened after we had told him in great detail what we were going to do. [NOTE: Jean Grey originally lost her powers in the end.]

He wanted us to take Phoenix and stick her on an asteroid somewhere and have her be horribly tortured, literally for all eternity. And we said, "Geez, that's a tiny bit misogynous, don't you think? Why don't we just kill her?" [*Laughs*]

I would probably, without ego at all, rank ["Dark Phoenix" as published] as one of the 10 greatest comic stories ever told *if* it had been left alone. But, of course, Chris kept digging her up. And every time he dug her up, she looked worse. [*Laughs*]

**Did having to make these changes alter your attitude toward Marvel?**

It bothered me that it was done in such an unnecessarily arbitrary fashion. It felt like that

## One thing about **JOHN BYRNE**, he'll honestly answer almost any question put to him. Almost.

# TARGET SHOOTING

**Q: I'd like to get your reaction to a few names.**

Oh good, free association.

**Q: Let's start with Frank Miller.**

Frank is a nut. People talk about *me* needing a soapbox, but boy, Frank just vibrates. If you're in the same room with him, he's sucking energy out of the room. He's just so intense, and that energy explodes in all kinds of directions. I think we're very lucky that it explodes in these amazingly creative comic books that he does.

We end up in bed together [at Legend] because essentially we don't disagree on the cake. We disagree on the frosting.

**Q: How about Chris Claremont?**

I really feel sorry for Chris. He's a classic example of someone trapped by his own success. So many times, I've looked back and thought that the smartest thing I ever did was to bail out on *X-Men* when I did. I think he should have left, too.

Ninety-nine percent of what got me off *X-Men* was creative differences with Chris, but that other one percent was needing desperately to know if it was the X-Men or if it was me that people were looking at. And I think it would have done Chris a world of good if he'd gone off and done something else.

He also wouldn't, 16 years later, have been thoroughly [screwed] over by Marvel.

**Q: Todd McFarlane?**

Todd is the *enfant terrible* of comics. It's hard to understand Todd, because I don't know how much of Todd is real, and I don't know that he does. Nobody could actually be that proud of being that much of an idiot, so it can't be real. But who knows? He's outrageous for various reasons, but they're the wrong reasons. They're just stupid.

**Q: How about that name you seem to be blocking today: Jim Shooter?**

I feel kind of sorry for Shooter, because he did a real good job when he started at Marvel. He came there when Marvel was in a real mess, and he straightened it out and put it on course. But in the process of doing so, he made himself redundant. And he never recognized that.

I've always said that about seven years after he got to Marvel, Shooter should have traded jobs with [DC Comics Executive Editor] Dick Giordano. Because Shooter got Marvel to the point where what it really needed was a kindly father figure to keep it on track, and it was DC that needed somebody with a death ray.

Shooter stayed past the time when he was really a positive force and became a really negative force. Jim was a good friend at the start, but it became increasingly difficult to separate the professional from the personal.

**Q: How about [former Marvel Editor-in-Chief] Tom DeFalco?**

I think DeFalco found himself basically in a place that he shouldn't have been. I think he was unsuited to that job. Marvel would have been better served by someone who would have fought the Powers-That-Be a little more, rather than just going along with them.

Of course, I wasn't on the inside then, so it's hard to know what was going on. But I personally would have bailed out before I would have allowed Marvel to become what it became under DeFalco.

**Q: How about [Image executive director] Larry Marder? What would you do if you were him?**

I'd shoot myself. [*Laughs*] The Image guys reinvent themselves so fast day to day. I would be the first to applaud Image if I thought Image was what Image says it is. But it so clearly isn't, as [creators] Jerry Ordway or Mike Grell could tell you.

It's something that was born out of aberration, and I would be amazed to see it survive. But I was frankly surprised to see it survive in the first place. I mean, these guys are doing everything wrong. But they were playing to a stupid marketplace. Their whole campaign was aimed straight at the speculators, who were obviously blithering idiots.

**Q: Finally, having been away for a few years, what's your impression of Marvel and DC today?**

The whole Marvel thing has become so distasteful. With what's been going on there more and more lately...it doesn't feel right any more. Whereas DC is just slogging along in its usual stupid way.

I get the impression from people I talk to that Marvel is bad and evil, whereas DC is just kind of pathetic. [*Laughs*] And I'd rather be pathetic than evil. —*C.S.*

UNCANNY X-MEN™ & © Marvel Entertainment Group

## "I WOULD PROBABLY, WITHOUT EGO AT ALL, RANK 'DARK PHOENIX' AS PUBLISHED AS ONE OF THE 10 GREATEST COMIC STORIES EVER TOLD *IF* IT HAD BEEN LEFT ALONE."

guy—whatever his name was, I forget [Shooter]—was just demonstrating that he was the ultimate power. It always was in the back of my mind after that.

**Was it difficult working on *Avengers* [in 1978] while also working on *X-Men*?**

I never wanted to be Mr. Team Guy, but that's what I ended up being. It led to a goof that everybody in the industry has heard, but not too many fans have: I penciled a panel of the X-Men sitting in the Blackbird, and I drew the Scarlet Witch instead of Storm. I didn't catch it until I'd finished two more pages, and I had to go back and erase it. Luckily, I wasn't working in ink in those days.

**What made you decide to leave the *X-Men*?**

Chris was becoming progressively more frustrated with our roles. When push came to shove and one of us had to go, I decided that they were his kids, he'd been there longer and I should be the one to go. And *Fantastic Four* was available, so I left.

**How did you end up writing, drawing and inking *Fantastic Four* [in 1981 with #232]?**

I originally was going to write it for Bill Sienkiewicz [to pencil], but that didn't work out, so I decided I'd draw it, too. Then [X-

## VITAL STATS:

Name: **John Byrne**

Date of Birth: **July 6, 1950 in West Bromwich, Staffordshire, England**

Occupation: **Writer, artist, industry curmudgeon**

Base of Operations: **somewhere in Connecticut**

[A Few] Career Highlights:

**Penciler/co-plotter on *X-Men*, helping to bring it to a new level of fan attention; artist on numerous Marvel titles; writer-artist for Marvel's *Fantastic Four*, gaining acclaim from FF co-creator Stan Lee; revitalized Superman and his titles as writer-artist for DC in 1986 gaining national attention; jumped into creator ownership in 1991 becoming the owner-writer-artist for *John Byrne's Next Men*, published by Dark Horse Comics; in 1993 created the Legend imprint with Frank Miller; and currently the writer-artist for *Wonder Woman* at DC.**

*Men* inker] Terry Austin, for various reasons, couldn't ink it as planned, so I said I would. And I became The Guy.

Did you enjoy doing so many parts of one book?

It was kind of strange. It was really too much, because I needed to spend a few years developing as an inker before I got handed a full-time assignment. I ended up trying to ink it in a Terry Austin way and failing miserably. It took me 10 issues to find a comfortable inking style. The first time I was comfortable with the inks was with my first major Galactus story [in *FF* #243]. I still mess around with my inks to this day. I'm still constantly experimenting.

Do you have a favorite FF character?

I used to adopt a character on each book. It was Wolverine on *X-Men*—I take all the blame for Wolverine. On *FF* it was Sue, far and away. She was such a cipher when I came on, and I wanted to find what I could do with her without turning her into someone else.

What made you leave *FF*?

A number of things. In the last year [1985], there were moments where I felt I was running down. In fact, we'd thought about asking John Romita Jr. to draw the book and I would write it, in the hope that it might fire me up again.

Then I agreed to do Superman [for DC]. That changed the political situation at Marvel rather dramatically. In my naïveté, I had thought I'd be able to do both. But what's-his-name [Shooter] didn't go for it. So I ultimately quit to make it easier on [then-*FF* editor] Mike Carlin, who was getting more and more flak from on high. And then Carlin was fired anyway.

As the photographer sets up in the library, you can't help but notice a Cunard ocean liner poster which dominates the wall over the fireplace. "That's the line we sailed over on," Byrne notes. Byrne's family traveled between the Old and New Worlds a couple of times and settled in Calgary, Alberta, when he was eight.

His first artistic influence came from the English weekly *Eagle Comics*, which ironically he didn't see until an aunt in England sent him copies in Canada. "There are still traces of 'Dan Dare' [as drawn by Frank Hampson and Frank Bellamy] in my art today," he says. "Whenever I design a space suit or space ship, there's an echo of 'Dan Dare.'"

In England, he read hardcover "annuals" featuring DC reprints, which introduced him to Superman. His First Comics Epiphany came when he bought an annual featuring Superboy, who he'd never seen before. That book also featured speedster Johnny Quick and a guy named Batman. "Batman really hooked me," he says. "I read that story, and I was dead meat."

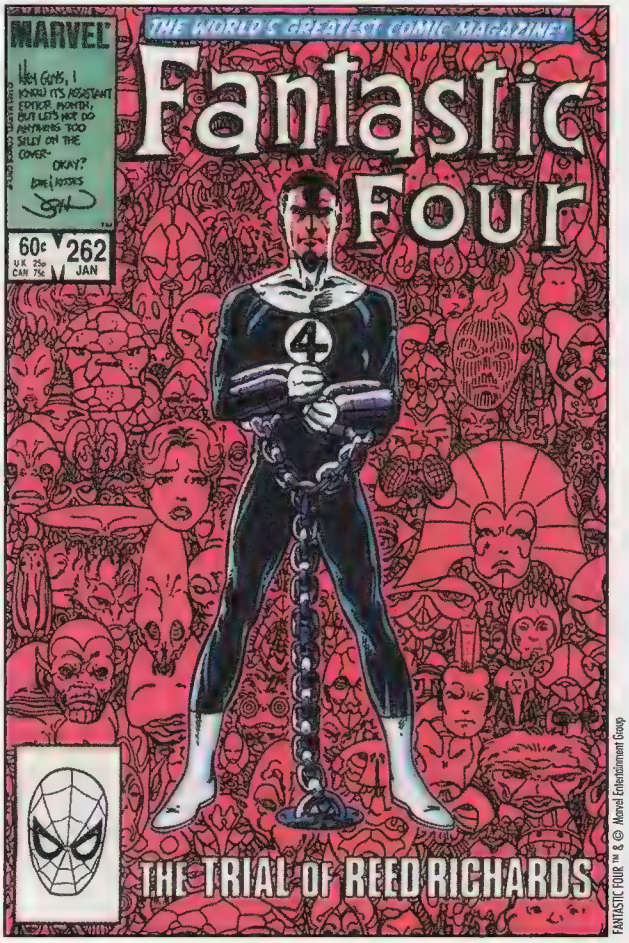
His Second Comics Epiphany came in 1962, when he found *Fantastic Four* #5 on the Calgary racks. His parents disapproved of comics, so for every new Marvel comic he picked up, a DC had to go. "I pretty much became a Marvel Zombie," he laughs. "They were so very different from what else was happening at the time."

Byrne attended the Alberta College of Art, where 500 copies of his end-of-term project, a comic book, were published by the college's gallery. His first professional work, after publishing in fanzines and the 1970s magazine *Monster Times*, appeared in *Giant-Size Dracula* #5 (June 1975), which had been commissioned the previous year by Marvel editor Tony Isabella. During that hold-up, Charlton's Nick Cuti asked Byrne to draw his fanzine character Rog 2000 for a back-up story in *E-Man* that Cuti would write. Byrne also did *Doomsday+1* and other Charlton work.

Having seen this work, Chris Claremont finagled Byrne a last-minute assignment on *Marvel Premiere* #25 (October 1975), featuring Iron Fist. Claremont and Byrne went on to *X-Men*, and the rest is comics history—something which Byrne is accustomed to being a part of. Case in point: his revitalization of Superman from ground zero in 1986, which made the cover of *Time* magazine, no less.

Are you responsible for most of the changes that were made to Superman?

Yeah, they pretty much left it to me. I went in with my list of 10 Unreasonable Demands,




FANTASTIC FOUR ™ & © Marvel Entertainment Group

HOT

HOTTER

The HOTTEST...

# DRAGON DICE™

Game

Gloves optional

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**"I REALLY WANTED TO DEAL WITH A SUPERMAN WHO WAS NEW AT IT, WHO WASN'T GOOD AT IT, WHO WAS FIGURING OUT WHAT HE WAS ALL ABOUT."**

and they agreed to all but one of them.

Which one didn't you get?

They wouldn't let me use my explanation for how we know that kryptonite will kill Superman if he was the only survivor of Krypton. My idea was to have the pregnant Lara sent to Earth, not the baby Kal-El. She gives birth on Earth, encounters kryptonite and dies. Jenette [Kahn, DC's president and editor-in-chief] thought that took things too far from source.

Is there anything you wish you hadn't done with Superman?

Yeah. I really wanted to deal with a Superman who was new at it, who wasn't good at it, who was figuring out what he was all about. But after the contracts were signed and I was committed to the book for a year, they told me I could only do that Superman for the first six issues. That's what [the mini-series] *Man of Steel* was about.

So the one thing I regret is getting rid of Superboy. If the three books had been *Action Comics*, *Superman* and *Superboy*, I would have been able to do the early stuff I really, really wanted to do.

You've said you didn't get the support you expected while doing Superman. What happened?

When word got out that I was changing things, there was a tremendous negative fan response before anybody had seen anything. And DC backed away immediately. So for the two years that I did it, there was virtually no support at all. At one point, [then-DC editorial director] Dick Giordano told me, "You have to realize that there are two Supermen—the one you're doing and the one we license."

I realized what they really wanted was a big name—as I was in those glory days—to come on and, just by his presence, change the character but not really do anything. The weird thing is that I had offered to do that. It was their decision to blow it up and start from zero.

Do you still have Superman stories to tell?

I've got a few pieces floating around. We've talked about the possibility of me doing another book, but there's nothing definite. It's a character I'd certainly be happy to go back to under the right circumstances.

Do editors try to pull stuff on you to show John Byrne who is boss?

I have this reputation for being a hardcase, but I try to work as closely with the editors as I can. I always try to play the game and play fair, but I find that I'm always the one who's getting screwed. I'm never capricious about this stuff. I've always thought it through and I have a clear image of what I want to do with the characters. And I always declare it up front.

I turned in a cover once, and the editor actually cut and pasted everything so it was totally different from the way I drew it and then he had someone ink it. I told him that if he ever did that again to take my name off it. That's not my cover.

This is going to sound awesomely pretentious, but I might as well say it. I set very high standards for myself professionally, and I pretty much expect everybody I work with to hit those

SUPERMAN ™ & © DC Comics

HUNT OR BE HUNTED.

TUROK. IN JUNE.

31 & 32: ALL OUT DINOSAUR WAR IN THE LOST LAND.
BY TIMOTHY TRUMAN & PAUL GULACY.

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standards, too. In the case of editors, that means they have to be honest with me. If they aren't, I tend to become wrathful and vengeance-seeking.

**The photo shoot moves next door to Byrne's audio-visual room, where historical ambiance remains at the door. A seven-foot-tall Predator statue dominates the left wall, flanked by even-taller shelves crammed with videotapes. They also hold models of the 1989 Batman movie characters, a Captain Kirk marionette and McDonald's Happy Meal toys. Across the room, beneath the framed posters for the 1966 Batman and 1991 Rocketeer movies, sit a dozen monster models and a lava lamp perched atop the fireplace mantel.**

**A large-screen TV and various stereo equipment stand at room's center, flanked by life-size cardboard cut-outs of Kirk and Mr. Spock. The TV's top is cluttered with, among other things, a brontosaurus, Alfred E. Neuman, Pepe Le Pew and the starship Enterprise. Four overstuffed chairs and a couch cluttered with debris complete the inner circle. Like most houses, this one has a personal room that shouts, "Here's where we live!" This looks like the place.**

**You started your own creator-owned titles with Dark Horse Comics [in 1991]. Was it liberating to do *Next Men* and *Danger Unlimited*?**

Absolutely. And I think I earned it. After 16 years in the business, I'd sort of reached the point where I thought I was entitled to have a completely free hand.

*Next Men* rises and falls entirely on being exactly the book I want it to be with minimal editorial input—but not none. [Editor] Barbara Kesel made some very good suggestions, including suggesting that the character of Control was too good to be true. So that evolved. From the moment I knew that Sathanas was Hilltop, I knew that his first victim would be Control. But I didn't know that Control would be a bad guy even then.

**The Next Men aren't really superheroes, are they?**

I've had complaints that in some issues, the Next Men don't do anything. But if you think about it, the whole series has been about them not doing anything. They react to what is going on around them. They don't go out on patrol.

For a while, I seriously regretted giving them powers. I did it for the superhero fans. The next arc I do will be more action-oriented, because it involves time travel. They get dropped into wars throughout history, including future ones. But there isn't a divergence from the overall shape of the book so far.

**So you intend to return to *Next Men* after this "hiatus"?**

I think so. I know the last line of the last issue, so I would like to do it someday. It originally was intended to be a short hiatus, but the market has really gone to hell.

I think *Next Men* will return in early 1996. It has an ending to it. If that turns out to be #50 [as he has said it might], there will be about four arcs from where we are now. After that, *Next Men* might not go away, it might mutate into something else. It depends on how that last issue affects things.

**Will you ever return to *Danger Unlimited*?**

I might. I have the script for *DU* #50 in the computer. And they do appear at the end of *Babe 2* #2 just to mess with people's heads.

*DU* started out much smaller than I originally intended it to. I realized it was going to be at least the third arc before it really got big and cosmic. And then, of course, the market went sour and didn't support it.

**Were you upset that you essentially built the foundation and then walked away?**

I didn't have much choice, you know? The second and third arcs were all worked out. The third arc was easy—it was going to be "The Last Galactus Story" [a reworked version of the story that Byrne began for Marvel's *Epic Illustrated* and never completed]. But the market is just nuts.

Everyone keeps telling me to bring *DU* back. What I'm tempted to do is solicit *DU* four months before it comes out. And if I don't get enough orders, I won't draw it. That's how we'll play the game. I'm not going to apologize to anyone.

**You take over *Wonder Woman* with issue #101 coming out in July. Do you think you're in competition with George Pérez's version?**

Fans will see it that way, but I don't know that it will be a direct competition. Mine has more traditional superhero stuff [such as supervillain battles] than George's did. The character has never really had that, and I want to infuse a big chunk of that into her.

At DC, the power ranking goes from Superman first to Wonder Woman next. So in the first issue, she's throwing tanks around. I want to bring that side of her out.

I see Wonder Woman as the last of the big toys at either company that I haven't played with yet. I'll be staying at least a year—I've plotted through issue #116 already.

**Will Wonder Woman be appearing in other DC books?**

We're already fighting small wars with her, because everybody and his dog wants her to have a romance with the character that they're writing. Well, no, *I'm* bringing in the boyfriend. He'll be a young Jewish cop, so we can play some games with different religions. He takes her home to mother and she says, "A shiksa!" and he corrects her, "A shiksa goddess!"

She's going to have a little more of a sense of humor than she's had up to now, but that's only because I tend to think of superheroes as being a little bit cocky. I don't see how you could avoid being cocky if you can hold up a building with one hand.

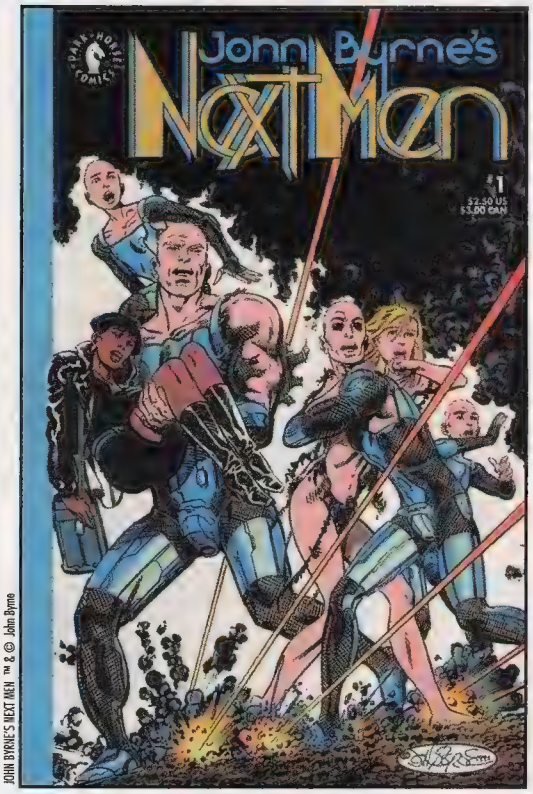
*Wonder Woman* is Jenette [Kahn]'s favorite book, which scares the hell out of me. She might start to pay real close attention. And I intend to mess with it in some fairly significant ways.

**What else is coming up?**

Mostly DC projects. I'm doing two Marvel-DC crossovers: *Darkseid/Galactus* and another that I can't talk about yet. *Darkseid/Galactus* is finished, except for the cover—they're still working on the logo, so I'm waiting on that before I try to design the cover. [EDITOR'S NOTE: DC has confirmed that *Darkseid vs. Galactus: The Hunger* is scheduled for August.]

We've been talking about a Supergirl mini-series that may still happen, and we've talked about a Justice League one-shot. That would involve the original members as they are now [Flash will be Wally West, Green Lantern as Kyle Rayner, etc.] having an adventure now.

There are some characters I'd still like to




JOHN BYRNE'S NEXT MEN ™ & © John Byrne

New MTV cards from FLEER.
Fresh, tasty and anything but wholesome.

do, but none of them are really who they were any more. Green Lantern was always one of my favorites. Dr. Strange, too. Some days I feel like I'd like to take a crack at Thor. But I don't really feel comfortable working at Marvel in its present environment.

Why not?

With what's been going on there more and more lately, I look at it and say, "That's a mess I just don't want to be a part of." I get the feeling that a lot of people who are working for Marvel feel a little like collaborators [who worked with the Nazis during World War II].

For the final photos, the tour heads up the staircase at the end of the entry hall. On the second floor, down a short hall and up two steps, Byrne points to a similar but narrower stairway leading up. "That's what sold me on the house," he says. "Having a third floor for my studio really was appealing."

But any major comics fan will need several hours to reach the top of this staircase. The adjoining wall is filled, from the stairs' foot to the very top, with framed Silver Age art. Kirby's Fantastic Four and Captain America. Ditko's Spider-Man. Adams' Batman. Kubert's Hawkman. Swan's Superman. Nearly two dozen hang there, including some comic strips.

At the top, one confronts another treasure: a built-in bookcase filled with bound volumes of actual Silver Age comics. *Fantastic Four*, *Amazing Spider-Man*, *Thor*, *Avengers*, Kirby and Ditko's DCs, and some others. "I had a binder in Calgary who would do these for $10 an inch," he says proudly, leafing through the first FF book. "They're a big help for reference."

His studio is laid out to the right, a jumble of comics, art supplies and CDs. Behind the chair stands a spinner rack filled with Byrne's own comics—with one pocket emptied and awaiting *Wonder Woman*.

**I'D LIKE TO GIVE FANS A ROSY GLOW WHEN THEY THINK ABOUT MY CAREER. I'D LIKE THEM TO SAY, "WOW, HE DID ALL THAT STUFF, AND IT WAS ALL PRETTY GOOD."**

To the stair's left is his computer room, where he types his scripts and outputs the computerized font that he pastes up for lettering. More art lines the walls here, while across from the doorway are encased foot-tall statues he's sculpted of his favorite characters: Hulk, She-Hulk, Namor, Darkseid, Thing, Fin Fang Foom, Xemnu the Living Titan (an old Marvel monster Byrne used during his run on *She-Hulk*), The Dragon Man, and Alley Oop and Oola.

On the wall near his drawing table hangs a comic page redrawn for him by its artist, Dick Sprang. It recreates the splash page of that first Batman story Byrne ever read, the one that hooked him on comics forever. And resting on the drawing table, waiting to be hung, is his latest find: the final page of *FF* #5. "I paid [a lot] for that page, but I never even blinked," he says, admiring it again. "That's the Holy Grail for me."

History clearly means a lot to John Byrne. But it's obvious at least one thing means even more: comics.

What would you like to be remembered for?

I've been pretentious so far in this interview, I might as well keep it up. I would like to confront people with essentially the same problem they have trying to encapsulate Jack Kirby. I'd like to give fans a rosy glow when they think about my career. I'd like them to say, "Wow, he did all that stuff, and it was all pretty good."

When I was a fan dreaming about my career in comics, I hoped that someday I'd get to do Iron Man. I considered him the number-one guy of the second string of heroes. So when people ask me how it feels to be eclipsed by Todd McFarlane and Rob Liefeld and these new guys, I tell them it doesn't bother me. I never wanted to be anything more than the number-one guy of the second string. So it's all been gravy.

What is your impression of these new creators?

They have no sense of history. Everything that's wrong with the world, and everything that's wrong with the industry, can be distilled down to having no sense of history. Too many people who have come in during the last five or 10 years look at comics as a way to make a lot of money.

There's a generation of us [that] ends around Mike Mignola and Art Adams—they were like the last gasp—who came in only because [they] loved it. Those of us who got in before the royalties and everything else are here because we love it. There was no other reason to do it except that we love it. That's why, as the money vanishes, I'll still be here. Because this is what I want to do. ☆

WONDER WOMAN™ & © DC Comics

*Craig Shutt, the writer of last month's "The Chaos Theory," was not harmed by John Byrne during the making of this article.*

# BURSTING YOUR WAY IN MAY!

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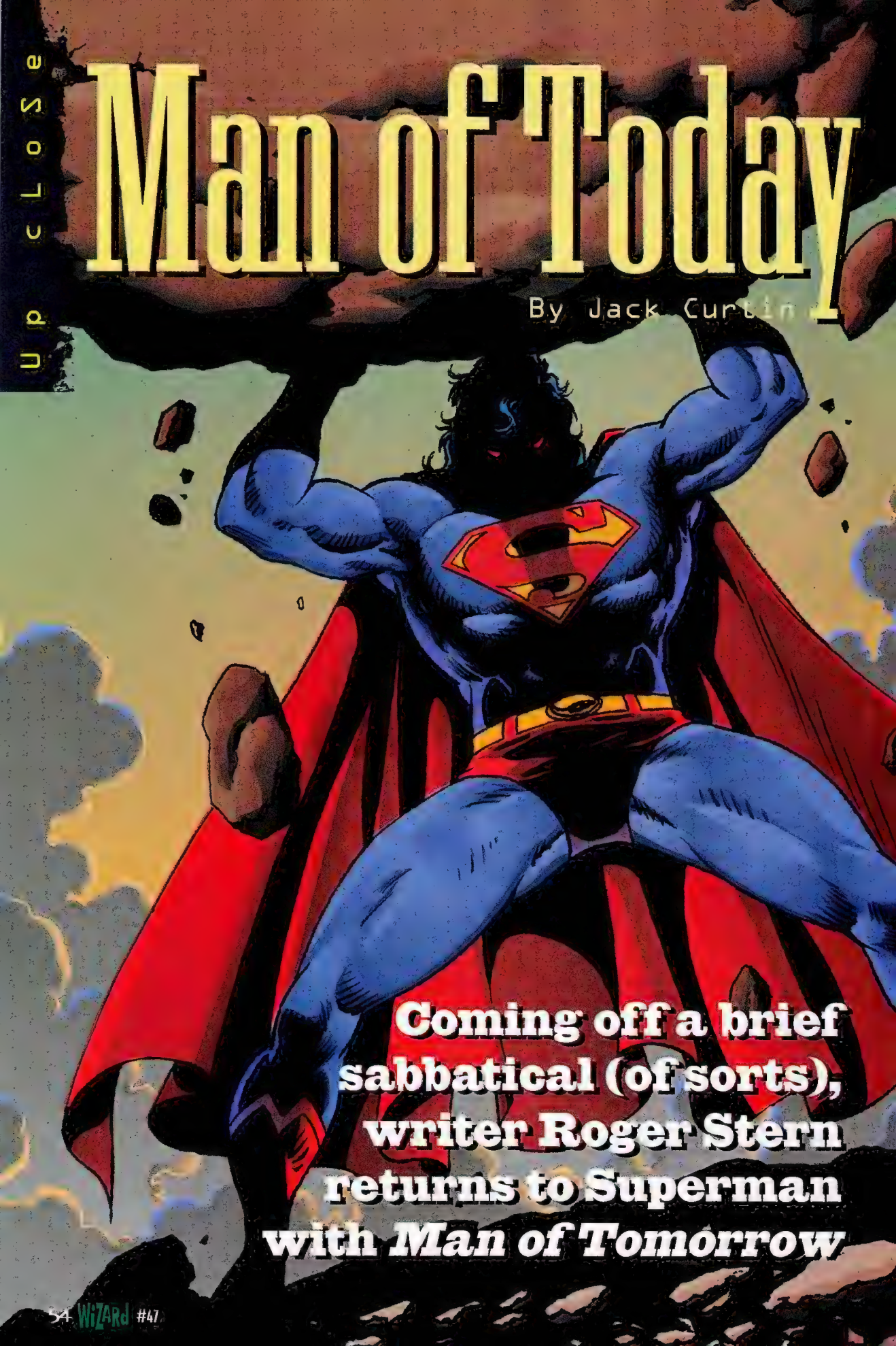
# Man of Today

By Jack Curtin



**Coming off a brief sabbatical (of sorts), writer Roger Stern returns to Superman with *Man of Tomorrow***

**The way Roger Stern hears it,** he's been leading a really exciting life out there. His only regret is that no one thought to invite him along to enjoy it.

"I keep learning about all these great reasons I had for leaving *Action Comics* after issue #700," laughs the once and future Superman writer. "I've heard that I left comics forever to write for television or, better yet, that I'm on a cruise around the world. I like that one a lot."

The truth is, he says, that he stayed in his upstate New York home, took a little time off, and then went back to work. After steadily writing about Superman for close to seven years and finishing the 400-page novel, *The Death and Life of Superman*, "I needed a break, that's all it was."

And lo, those thirteen or so months ago when Superman editor Mike Carlin passed on the *Action Comics* reins to writer David Michelinie, he didn't exactly slap Stern on the back, hand him the requisite gold watch, and send him packing. "The last thing Mike said to me," Stern recalls, "was something like, 'You know, we've gotten readers to the point where they really need their weekly Superman fix, and some of them get almost angry when we hit one of our four skip weeks every year, and they have to wait fourteen days for their next installment...we're gonna have to do something about that.' So I pretty much knew when I walked out the door what might be available when I came back onto the writing team."

And back he is, scripting DC Comics' new *Superman: The Man of Tomorrow* quarterly, a fifth ongoing Superman title that fills in those four empty weeks each year. *MOT* debuts the last week in May, with pencils by former *Adventures of Superman* penciler Tom Grummett, and ex-*Superman* inker Brett Breeding on both interiors and covers.

The new title is designed to fit seamlessly into the weekly Superman continuity, which seems like a daunting task for a book which appears only every thirteenth week. If Stern is at all fazed about the challenge of pulling that off, however, he certainly doesn't show it. "I wrote Superman on a weekly basis in *Action Comics Weekly*. I've written him monthly in both *Superman* and *Action*, and now I'm looking forward to writing him quarterly in this new book," he says. "Since it only comes out four times a year, I will be trying to structure things so that there's a complete story in every issue—except when we're part of some major story arc—but the book will also always have elements of ongoing plots. My job is to pick up from the things that have been happening in the other books, and set up the things that will happen in the future. Sometimes [the Superman editorial team comes] up with a new or better idea as a story develops, but it's really not going to be a problem for me to fit my stories into the existing plots and subplots."

## MAN OF YESTERDAY

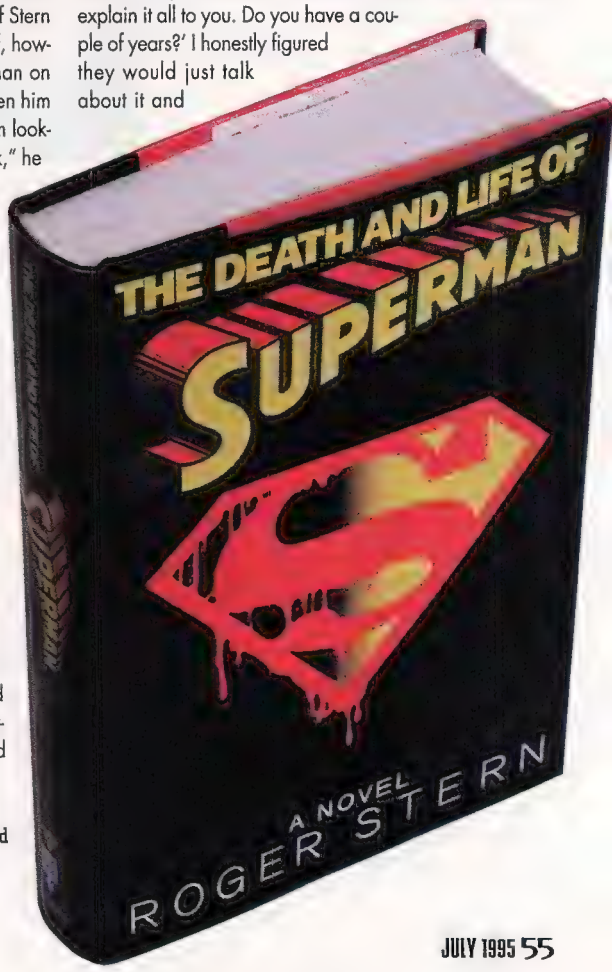
Stern's confidence comes from experience. He's a 20-year veteran in the industry, having joined Marvel Comics as an assistant editor in 1975, moving up to full editor two years later. He left the staff to become a full-time freelancer in 1979, and had popular and successful runs on *Avengers*, *Dr. Strange* and *Amazing Spider-Man* during the next decade. He moved to DC as an outlet for his stories in 1988, after a disagreement with *Avengers* editor Mark Gruenwald about the book's direction, and co-created and scripted one of DC's many *Starman* incarnations (starring the Will Payton version) and *Power of the Atom* before beginning his Superman run.

His first Superman story ran in *Action* #600 in May 1988. The title became an anthology book and went to a weekly schedule with its next issue. Stern wrote the two-page Superman serial that was included in every issue, until the book returned to a monthly status 42 issues later. He also began scripting *Superman* with issue #23 in November 1988, coming on board right after writer-artist John Byrne left the book. That assignment ended when *Action* returned to monthly status with #643 in July 1989, and he concentrated his efforts on that title.

Aside from editor Carlin, Stern had been a part of the Superman creative team the longest until he took his sabbatical. That team, of course, helped change the reading habits and expectations of a whole generation of comics readers with a complex continuity previously thought impossible to achieve, while telling groundbreaking stories everyone thought could never happen, such as Clark's marriage proposal to Lois, his revelation of his true identity to her, and, of course, the commercial explosion that was "The Death of Superman." It was probably inevitable, then, that when Bantam Books approached DC Comics about doing a novelization of that classic storyline, Carlin tapped Stern for the job.

## A NOVEL IDEA

"They had to pick one of us on the inside who knew what was going on if they were going to do it," Stern says of Bantam's selection of the adaptation's author. "If a new writer were brought in, we'd have had to say, 'Sure, we can explain it all to you. Do you have a couple of years?' I honestly figured they would just talk about it and




Left: The Last Son of Krypton will be throwing things around on a quarterly basis now. Right: The hardcover novel.

SUPERMAN ™ & © DC Comics

nothing would ever happen. Then the contract arrived. The thing was, I had never written anything of that size before. It was an adaptation of the stories in the comics, so the plotting was basically done for me, but I had to translate all that from one medium to another, which was a very interesting challenge. To tell you the truth, I don't remember much of the process. The last few months especially are a complete blur. I'd get up at five-thirty or six in the morning and work until late evening, then go to bed, get up and start all over again. Occasionally, I'd take a break to write the next issue of *Action Comics*.

*The Death and Life of Superman* was on *The New York Times'* bestseller list for several weeks, an achievement which Stern makes the subject of jokes. "You know, *Garfield* has made that list, too," he says. "But I did get some recognition out of it, mostly from people I'd gone to college with. They would run across me at a bookstore signing and say, 'So that's what became of you.'"

Check into what Stern was doing during his "break," and you discover that, even though he was no longer writing a monthly comic, he really didn't leave Superman behind at all. Among other things, that period was devoted to writing the text and organizing the format for the Superman: Man of Steel and DC Super Villains trading card sets for SkyBox, April's 24-page Justice League story in *Superman & Batman Magazine*, and May's *Superman Annual* #7.

The latter story, Stern says, came about because "I always used to bug John Byrne about the fact that—I think it was in his second issue of *Action Comics*—he had Superman thinking to himself that 'despite my powers, I'm vulnerable to supernatural forces.' Hey, if he knows that, he must have encountered supernatural forces before, but John never showed that. When DC made the theme of the annuals 'Year One,' I decided I'd tell that story myself."

Stern has a few projects of his own he'd like to develop, but he's reluctant to discuss those in any detail until and unless he's found a publisher and is ready to proceed. He has some other things in the works at DC as well: "[I have] proposals for a few existing DC characters with new spins on them and a Superman Elseworlds story that takes place during the Civil War. There are a couple of other Superman projects pending, too, but I can't talk about those yet."

## STERN'S RETURN

As should be fairly obvious, Stern is delighted to renew his regular relationship with Superman. "How could anyone not be excited about writing Superman?" he asks. "This is THE premier comic book star, the ultimate superhero. I grew up with Superman." And it is the Superman of his childhood that lies at the core of the stories he tells today. "Since I'm a child of the '50s, I was greatly influenced by the first television series," he acknowledges. "It's that straight-forward, heroic Superman of that era and that quietly witty and urbane Clark Kent, filtered through all the things that have happened since, that I try to bring to life in my stories."

Stern is certainly taking advantage of his re-entrance in the Superman group, as *Man of Tomorrow* #1 centers around the return of the maniacal Lex Luthor.

"We see the opening chapter of the next phase of Lex's life in my first issue," he says. "Let's face it, Lex has been in pretty bad shape. He's been lying in a room with tubes sticking out of him. But now he's coming back—just like I am, come to think of it—and this story, and the things that happen in it, will have repercussions for the next year or so, at least. The story also introduces a brand-new character who will be a major player for the next several months, the Contessa Erica Alexandra del Portenza." Stern is highly secretive about this mysterious new figure, whom he created with Tom Grummett's design assistance, and whom readers could perceive as either a kind woman...or not.

And, he notes, a first issue is another feather in his cap. "I've been fortunate enough to have my Superman scripting career marked by several milestone issues. Remember, my first Superman work to see print was in *Action* #600, and my last regular Superman story until now was in *Action* #700. I've just had an affinity for that sort of thing."

Does it concern him that it is likely to be awhile before his affinity for milestones will have the opportunity to manifest itself again? Given the quarterly schedule, it will be 25 years from now, 2020 AD, before *Superman: The Man of Tomorrow* reaches its one-hundredth issue.

"No problem," Stern promises. "You find me a doctor who will guarantee that I'll make it, and I'll be there." ☆

---

*Jack Curtin, a regular* Wizard *contributer, claims to have a secret cache of Kryptonite.*

Acclaim comics, inc presents

# PUNX™

## disclaimer

the following punx preview does NOT contain the following:

- Testosterone-driven, homicidal maniacs, masquerading as heroes, shooting up everything in sight with guns the size of a small heifer.
- Close-ups of toothy grimaces, usually rendered in more detail than your basic dental record.
- Bad-attitude "babes." You know, legs too long, waists too cinched, compass-drawn breasts tucked up under the chin like twin goiters.
- Dead heroes. Well, not YET, anyway...
- Mutants. Yeah, yeah, I know it's got an "X" in the title, but so does that t.v. show, and you don't see Mulder popping claws!
- MSG. I don't care how good it makes the food taste, that stuff gives me the willies.

So, if you're **really** into any of the above, the next **four** pages will probably come as somewhat of a **disappointment.**

But if you're **looking** for something a bit... **off-center,** we just **might** have what you're looking for.

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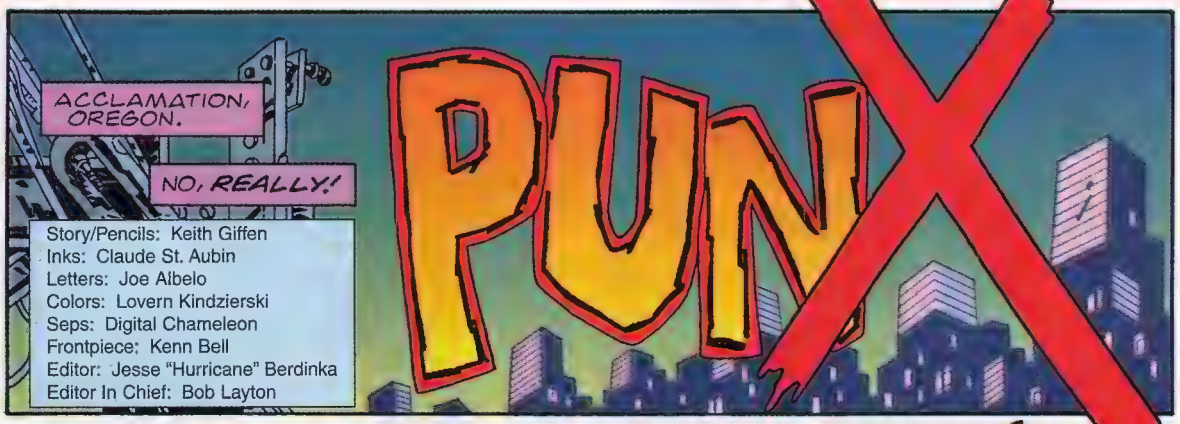
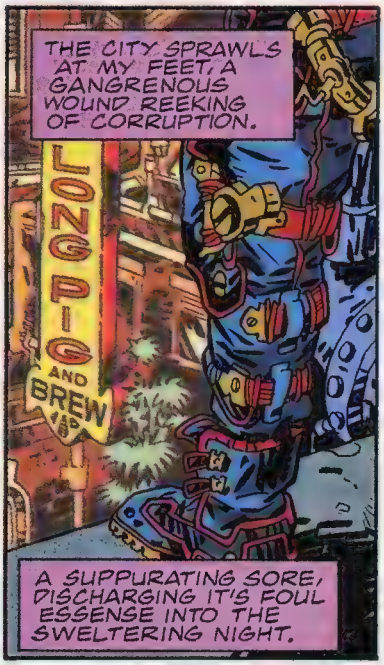
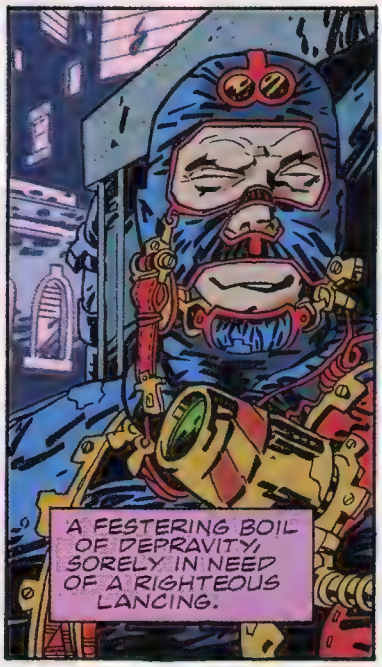
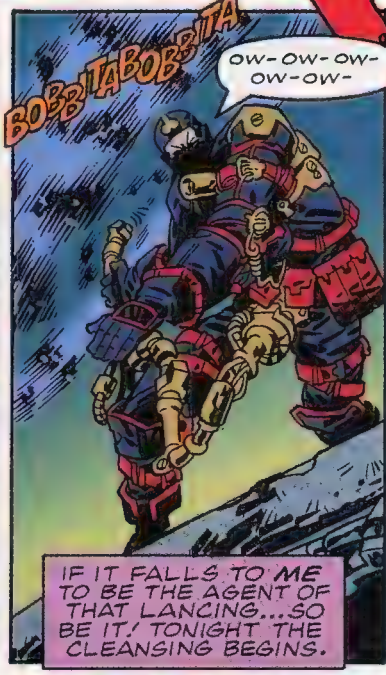
ACCLAMATION, OREGON.
JUNE 14.
3:22 A.M.
THAT'S...um... PACIFIC STANDARD TIME.
APRIL 19, 1995
KEITH !
WHAT ARE YOU DOING TO ME?! DO YOU HAVE ANY IDEA HOW MUCH MONEY ACCLAIM DUMPED INTO THIS PIECE, FOR YOU TO RECYCLE YOUR UNUSED PAGES?! DID I EVER TELL YOU WHY I WAS PICKED TO EDIT? IT'S BECAUSE I'M BIG! I OUTWEIGH YOU BY AT LEAST 200 lbs! I HATE USING THE THREAT OF PHYSICAL VIOLENCE, BUT I MEAN FIRST YOU TAKE THIS THING TO THE DEADLINE, THEN JADE DOESN'T SHOW UP TO LETTER IT, AND THEN YOU HAVE THE NERVE TO TURN IN THIS CRAP!!! I CAN PULL BREYFOGLE OFF THAT OUTCAST CRAP, AND HAVE HIM FINISH THIS IF I HAVE TO!! I'VE GOT A JERSEY BUS SCHEDULE, A TOKEN, YOUR ADDRESS, AND TIME ON MY HANDS!! DON'T MAKE ME COME OUT THERE!!
JESSE "HURRICANE" BERDINKA
DON'T FIND OUT WHY!!
AND THERE'S THIS GUY...in the...ahh... alley...


ACCLAMATION, OREGON.
NO, REALLY!
PUNX
Story/Pencils: Keith Giffen
Inks: Claude St. Aubin
Letters: Joe Albelo
Colors: Lovern Kindzierski
Seps: Digital Chameleon
Frontpiece: Kenn Bell
Editor: Jesse "Hurricane" Berdinka
Editor In Chief: Bob Layton


THE CITY SPRAWLS AT MY FEET, A GANGRENOUS WOUND REEKING OF CORRUPTION.
LONG PIG AND BREW
A SUPPURATING SORE, DISCHARGING IT'S FOUL ESSENSE INTO THE SWELTERING NIGHT.

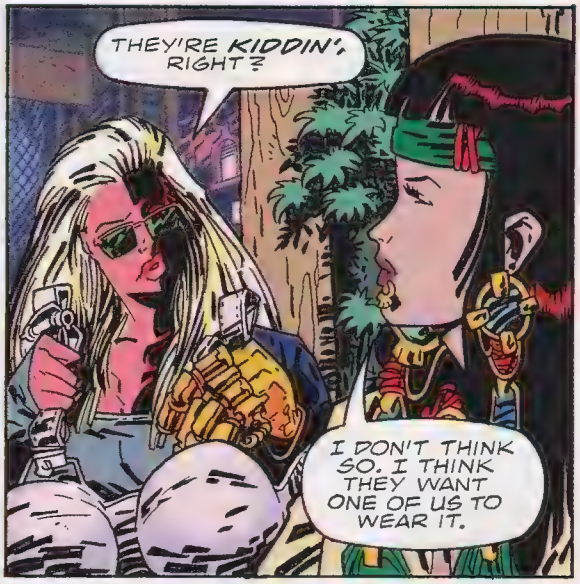

A FESTERING BOIL OF DEPRAVITY, SORELY IN NEED OF A RIGHTEOUS LANCING.


BOBBITABOBBITA
OW-OW-OW-OW-OW-
IF IT FALLS TO ME TO BE THE AGENT OF THAT LANCING...SO BE IT! TONIGHT THE CLEANSING BEGINS.

I AM WRECKING BALLZ AND I WILL ABIDE NO MORE!

STOP LAUGHING.
SHRIEECK!

SCREECH! YOWL-LL!
SIGN
'NOTHER ONE

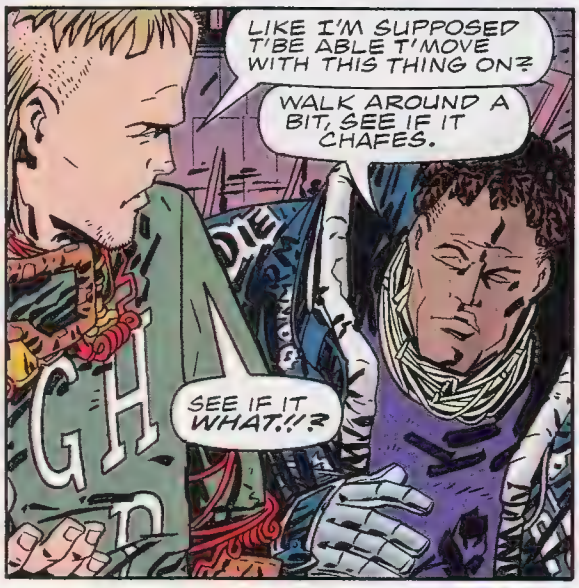

THEY'RE KIDDIN', RIGHT?
I DON'T THINK SO. I THINK THEY WANT ONE OF US TO WEAR IT.

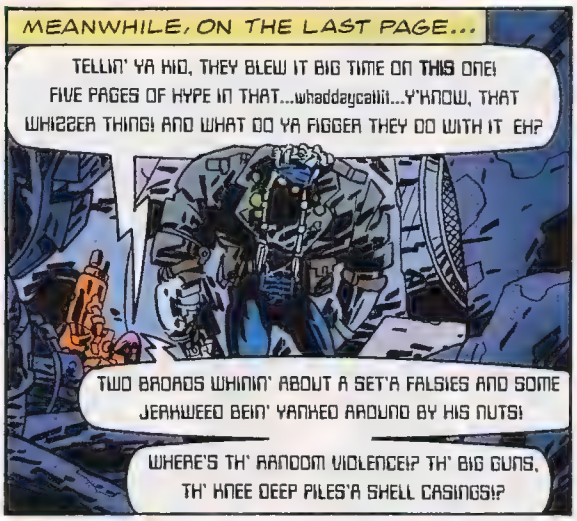
WEAR IT!? LIKE THAT'S GONNA HAPPEN! WOULD'JA LOOKIT TH' SIZE'A THIS THING? like I need my center'a gravity jacked up that high...
DOESN'T LOOK VERY NATURAL, DOES IT?
ahhh... IT NEVER LOOKS LIKE IT DOES ON TH' BOX.

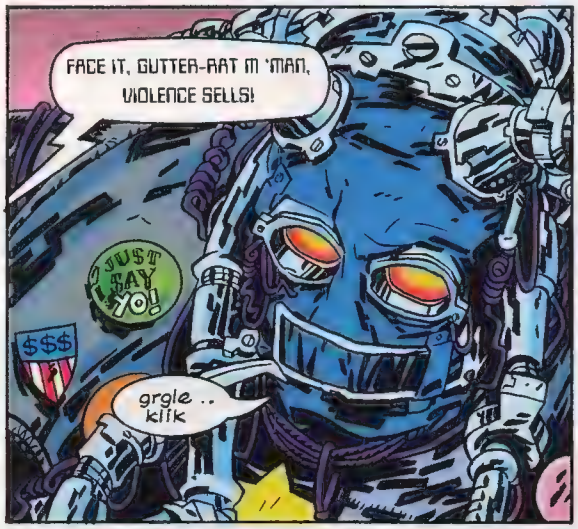
DOESN'T LOOK NONE TOO NATURAL THERE NEITHER...
Lady Dad
BOOBALIZER 2000
Sales ENHANCING UNIT

SHRIE-EEK! MAKE IT STOP! OH, GOD MAKE IT STOP!! sob...

boobalizer... AIN'T THAT ALWAYS TH' WAY! I'M SURPRISED IT DIDN'T COME WITH NO STILLETTO HEELS.
BETCHA AIN'T NOBODY PULLIN' NO BOOBALIZIN' CRAP ON TH' GUYS!


LIKE I'M SUPPOSED T'BE ABLE T'MOVE WITH THIS THING ON?
WALK AROUND A BIT, SEE IF IT CHAFES.
SEE IF IT WHAT!!?





# WIZARD PRICE GUIDE

(in conjuction with the Psychic Friends Hotline) EXTRA!

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MINI-SERIES (1995)

1 KGi CSt 1:Caul....2.50
2 KGi CSt 1:Boss Kitsch....2.50
3 KGi CSt 1:P.M.S....2.50
4 KGi CSt 1:some guy they haven't thought up yet....2.50

**PUNX (Spotlight on Aztlan)**

1 TMc That tubby girl from Harbinger....52.75

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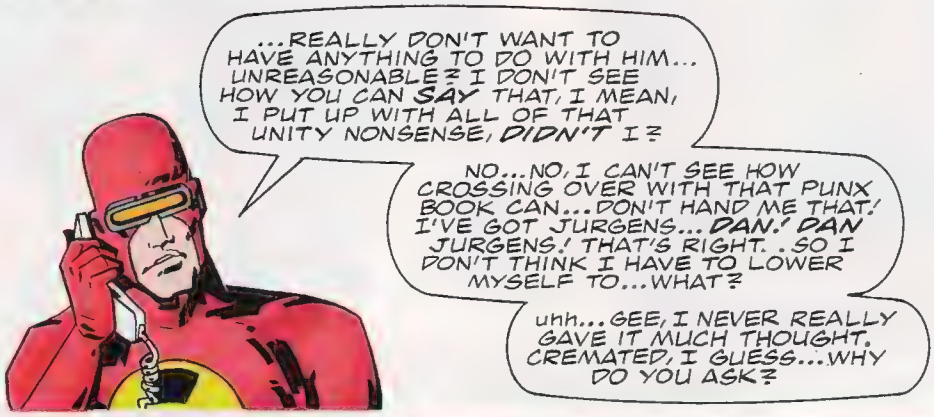
3 KGi CSt 2:second Wrecking Ballz, same sad gag....0.36
4 KGi CSt plagiarizes Dictators' (I LIVE FOR) CARS AND GIRLS....Make an Offer



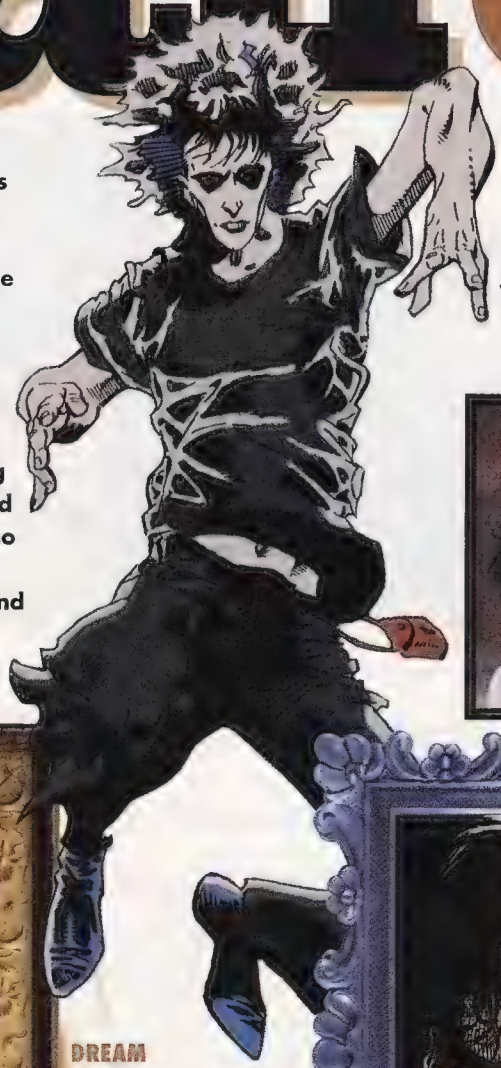

THIS SPECIAL ADVERTISING SECTION DOES NOT REFLECT THE OPINIONS OR VIEWS OF WIZARD: THE GUIDE TO COMICS

*Wizard* casts the *Sandman* movie!

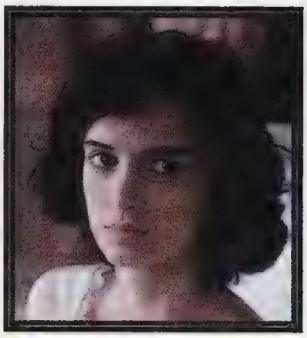
# Casting Call 5

**Y'know,** comic book fans just love to think that whatever entertains *them* would entertain everyone else. And nothing lends itself to a larger audience than a big-budget film. Since we here at *Wizard* all happen to be fans, we figured we'd take our own stab at this sorta thing.

This time around we're taking Vertigo's *Sandman* book, and casting our own magic. The flick'd be directed by the King of Weird, Tim Burton, who directed such artsy-fartsy flicks as *Batman* and *Edward Scissorhands*. And special FX would be handled by Industrial Light and Magic. And the stars, as we'd pick 'em? Onward...



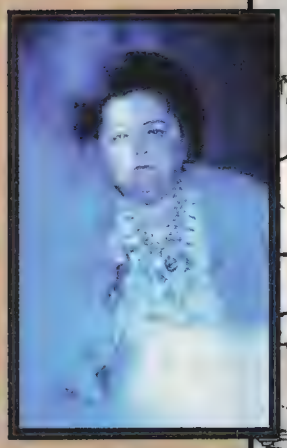
**DEATH**
*Little Women*'s Winona Ryder would play a real cutesy Death. She can also be funny and kinda dark, as evidenced in *Reality Bites* and *Heathers*.

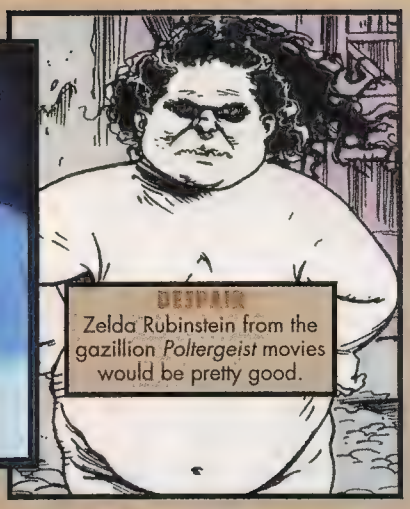


**DREAM**
A sucker for an off-beat role, Johnny Depp would be a perfect Sandman. He even kinda looked like him when he was in *Edward Scissorhands*.

**BY A BUNCH OF *WIZARD* STAFFERS**

SANDMAN and all characters and artwork shown ™ & © DC Comics.
All photos: Everett Collection except Tori Amos, Cindy Palmano for Atlantic Records; and k.d. lang, Westlight, L.A. for Sire Records.

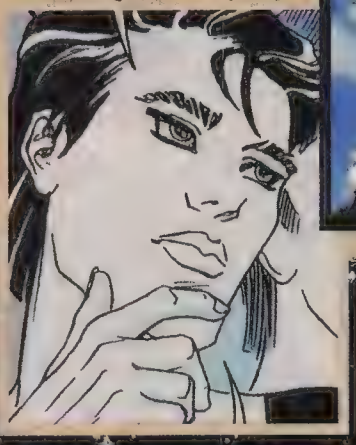




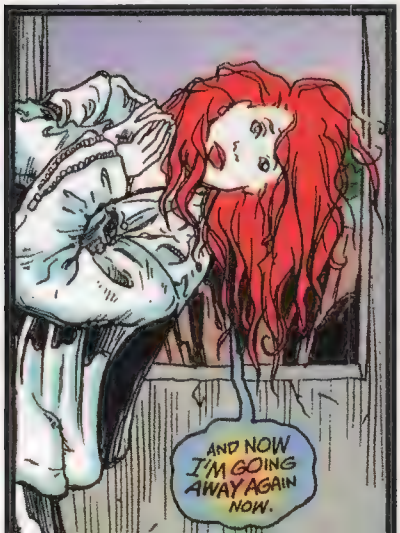
**DESPAIR**
Zelda Rubinstein from the gazillion *Poltergeist* movies would be pretty good.

**DESTINY**
Guy in a hood, eh? Well, Sir Alec Guinness is yer man. Known best for his portrayal of Ben "Obi-Wan" Kenobi in *Star Wa*—aw, *c'mon*, the guy's been in like trillions of freakin' movies.

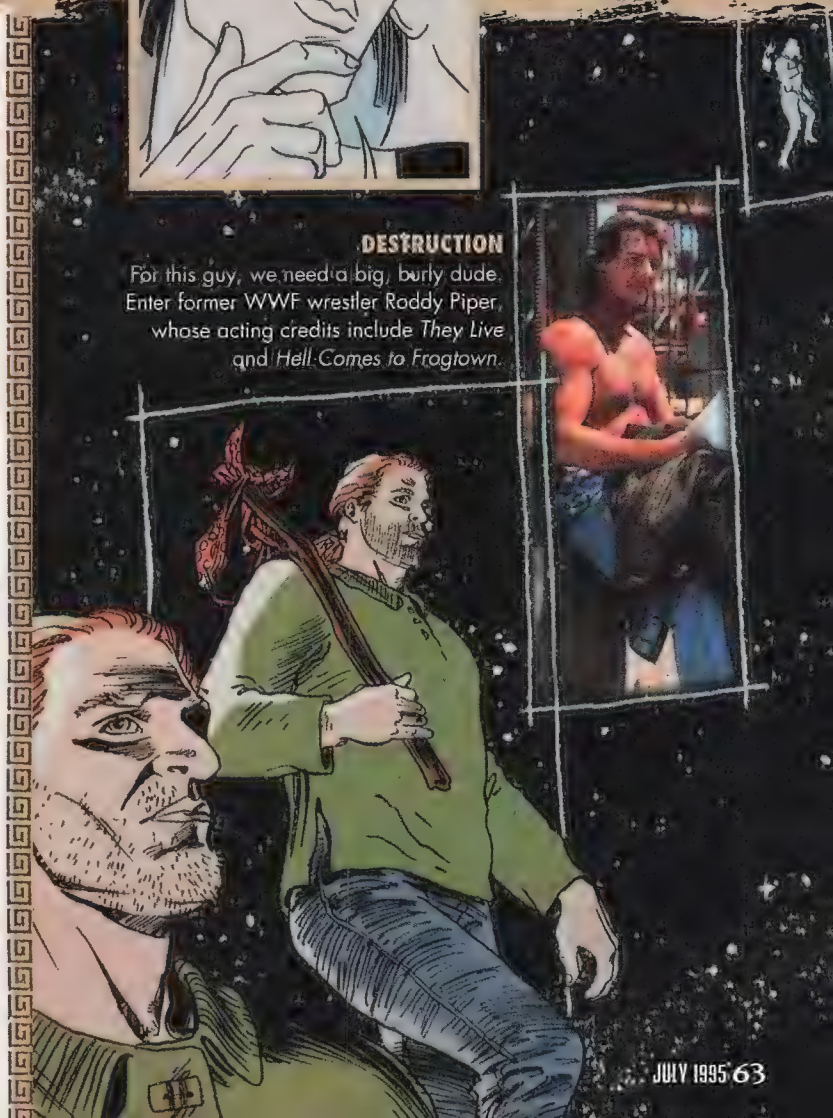
**DESIRE**
Desire would look really cool as k.d. lang, the country singer.



**DELIRIUM**
Not known for any acting roles, musician Tori Amos could bring some of her charm to the flighty Endless member. We think Mr. Gaiman would approve.

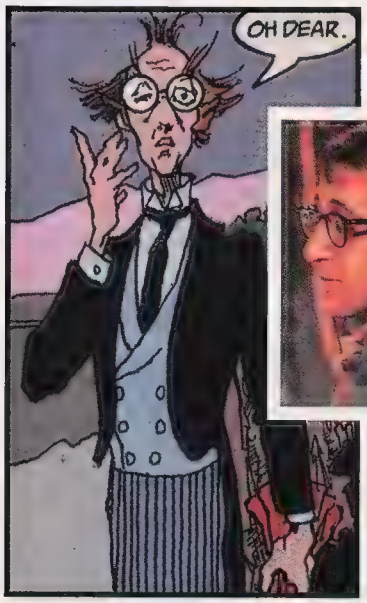



**DESTRUCTION**
For this guy, we need a big, burly dude. Enter former WWF wrestler Roddy Piper, whose acting credits include *They Live* and *Hell Comes to Frogtown*.



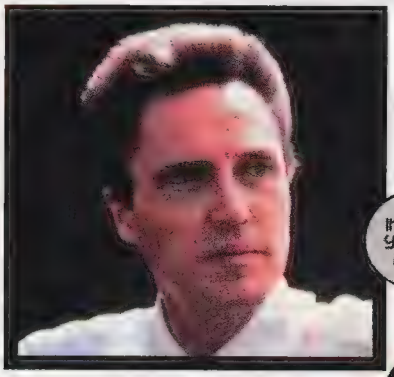
**LUCIEN**

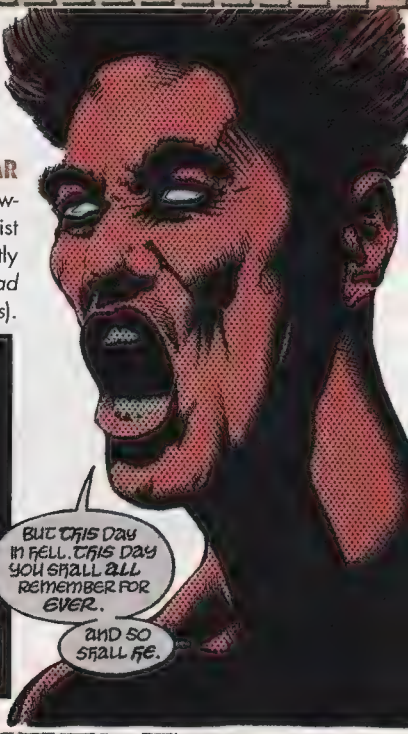
Writer-actor-director Woody Allen (*Bullets Over Broadway, Hannah and Her Sisters*) looks geeky enough to play *Sandman*'s Librarian of Dreams.



**LUCIFER MORNINGSTAR**

The former-ruler-of-Hell-now-moonlighting-as-a-lounge-pianist could be brought to light perfectly by Christopher Walken (*Dead Zone, Batman Returns*).






**CAIN**

The mischievous Alan Rickman (*Die Hard, Robin Hood: Prince of Thieves*) would portray history's first murderer to a T. And, better still, he's got a sense of humor about him, too.

**MATTHEW THE RAVEN**

Sarcasm is Matthew's game, and his voice would easily be supplied by Christian Slater (*Murder in the First, True Romance*).

**MERVYN PUMPKINHEAD**

The chain-smoking outspoken-yet-wimpy pumpkin guy would be terrific if his voice were by Gilbert Gottfried.

**ABEL**

The cowering brother of Cain would be brought to life by Dom Deluise (*Cannonball Run*, a buncha Mel Brooks movies).

**So there you have it. Would this movie kick butt or what? And with all the other crappy artsy films out there, don't you think it's about time Hollywood decided to give a big budget to a *good* one?** ☆

*With only stealth and cunning at their disposal, the members of the Wizard staff have all passed the Kobayashi-Maru with little difficulty.*

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# JUDGEMENT DAY!

## DAN JURGENS • DICK GIORDANO

SOLAR®

MAN OF THE ATOM

COMING THIS JUNE

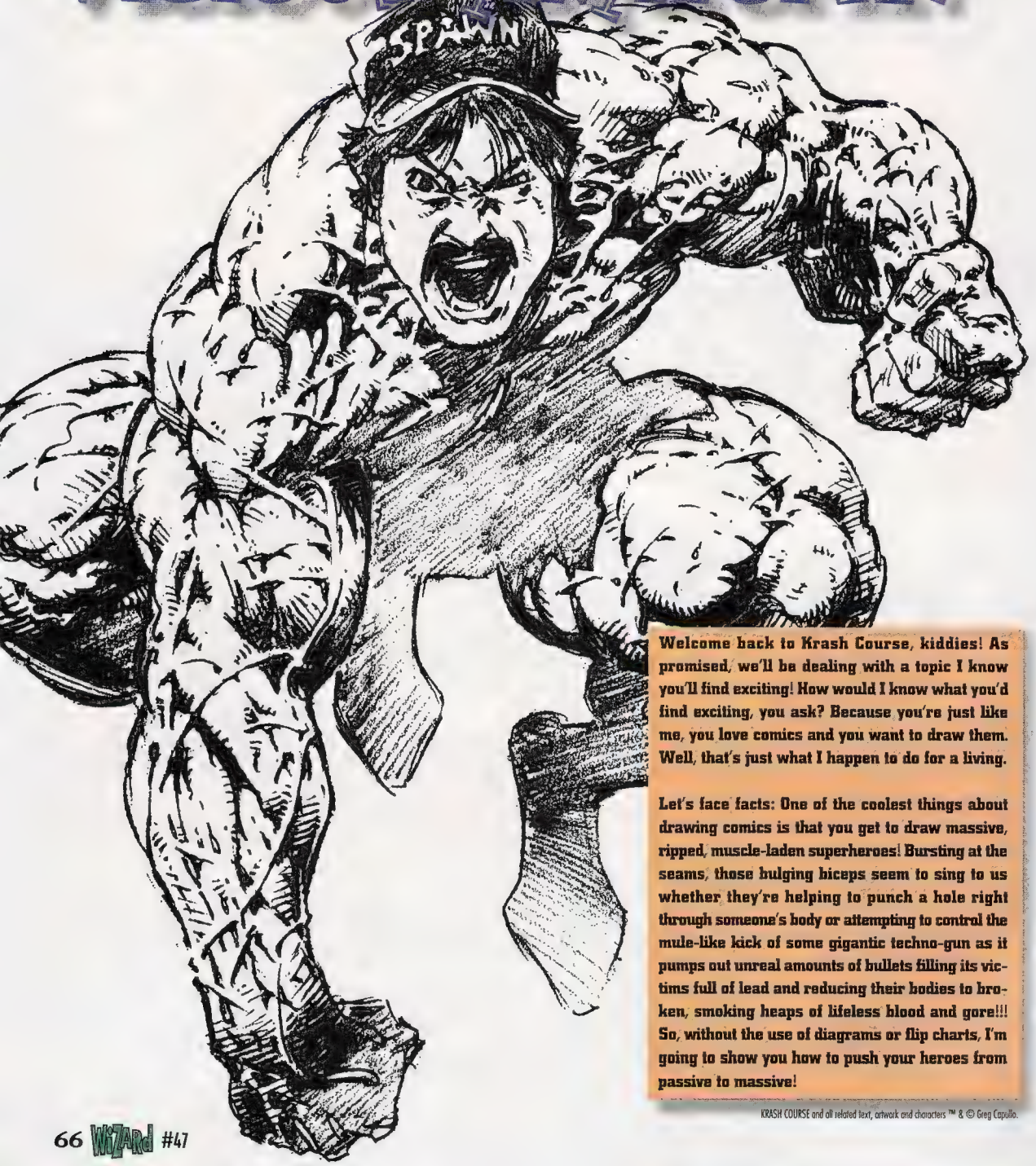
ACCLAIM COMICS, INC.

VALIANT

Greg Capullo's

# KRASH COURSE

## VICIOUS ANATOMY!




Welcome back to Krash Course, kiddies! As promised, we'll be dealing with a topic I know you'll find exciting! How would I know what you'd find exciting, you ask? Because you're just like me, you love comics and you want to draw them. Well, that's just what I happen to do for a living.

Let's face facts: One of the coolest things about drawing comics is that you get to draw massive, ripped, muscle-laden superheroes! Bursting at the seams, those bulging biceps seem to sing to us whether they're helping to punch a hole right through someone's body or attempting to control the mule-like kick of some gigantic techno-gun as it pumps out unreal amounts of bullets filling its victims full of lead and reducing their bodies to broken, smoking heaps of lifeless blood and gore!!! So, without the use of diagrams or flip charts, I'm going to show you how to push your heroes from passive to massive!

KRASH COURSE and all related text, artwork and characters ™ & © Greg Capullo.

## 1. nice pipes

There are three things you can do to push your finger over the top, regardless of muscle size. Those things are: separation, striation and veination. (Hey, Moe! I just made up a word!) Before I demonstrate these things, I'll assume that all you tough guys out there already have a solid foundation in basic anatomy. If not, you'll need to go out and get yourself an anatomy book for artists. I've got the *Atlas of Human Anatomy for the Artist*, by Stephen Peck, but there are plenty of other good ones out there, as well.

FIG. 1

"NO LIT-TLE GERLIE AHMS AH-LOUWED!"

Let's begin by getting our terminology down by use of pictures. Figure 1 shows a muscular arm that would be capable of hurting you pretty bad if it were to hit you. But let's push things a little further till that same arm looks like one punch would kill you!

## 2. separation

Figure 2 shows separation. Notice how all the individual muscle groups are more clearly defined. Each one stands out by itself instead of being in a grouped mass as in Figure 1.

FIG. 2

FIG. 3

## 3. striation

Figure 3 shows striation. This is where the actual fibers that compose muscle can also be seen. Now you're able to give the appearance of having even more muscle than before! Muscle fibers run in various directions depending on the particular muscle you're drawing. So refer to your anatomy book (if need be) till you've memorized them.

## 4. veination

Now for the *coup de grâce:* veination! (Hey, I like this new word!) Figure 4 shows how to use veins to push your anatomy into the realm of vicious! Now you've got it all. Bone, muscle, muscle on top of muscle and blood-pumping veins strapped together to forge the lethal appendages your hero will need to kick some mondo bootie!

FIG. 4

KEEP PUMPING, HANZ AND FRANZ!

## 5. puzzled by muscles?

To get good separation you must achieve the appearance of interlocking. Pieces of muscle fit together like some sort of jigsaw puzzle. Think of the muscles of the body as blocks of wood or whatever. This will help give them a feeling of dimension and solidity. It helps to think of the pieces as geometrical forms when trying to get that interlocking feel. And even though I've used the arm once again here, this method could be used on any area of your hero's body.

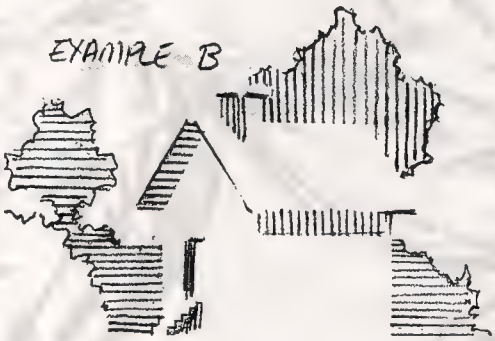
## 6. hammer time!

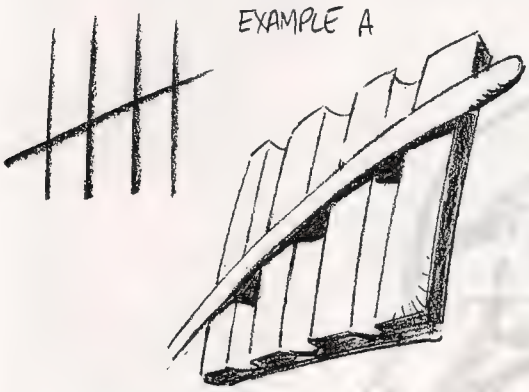
Striation is basically chiseling grooves into the muscles. The degree to which you do this is all up to you. You can go for deep or barely visible striation. As long as they're going in the right direction, rock 'n' roll!

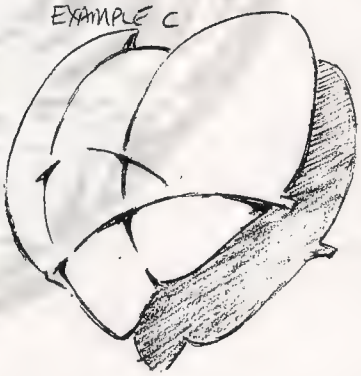
## 7. shadows and lighting

In order to have good veination you have to cross the line. A vein wouldn't really stand out too much if it ran parallel with the lines of your muscle, would it? Nope. Instead, you have to contrast your muscle lines by running the veins across them. By doing this, they would cast a shadow within the grooves of the muscle (see example A), giving it its own solidity.

Now watch this little mind game. Look at the tiny house (example B), and notice that most of the edges are not drawn. Yet your mind sees them as being there because of the lines that meet where the edges should be. (Neat, huh?) This is the trick to successfully drawing veins. You don't need to draw the top of the vein, only the bottom line or side of the vein that faces away from the light source (example C).

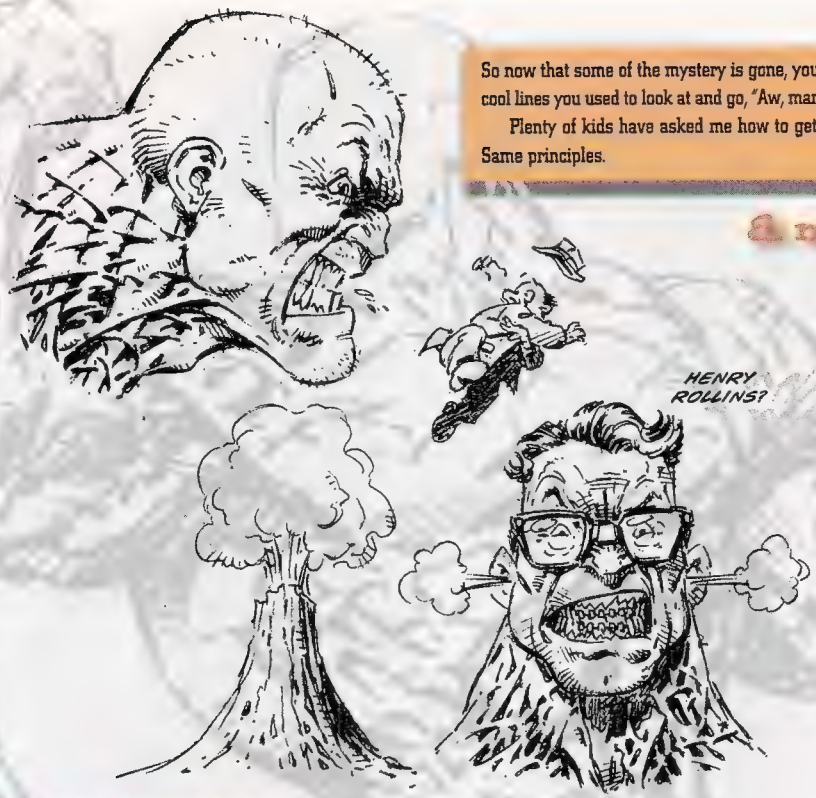


So now that some of the mystery is gone, you, too, can load your hero chock full of all those cool lines you used to look at and go, "Aw, man! How did they do that? Mine *never* looks right!"

Plenty of kids have asked me how to get that veiny, muscular look on the hero's neck. Same principles.

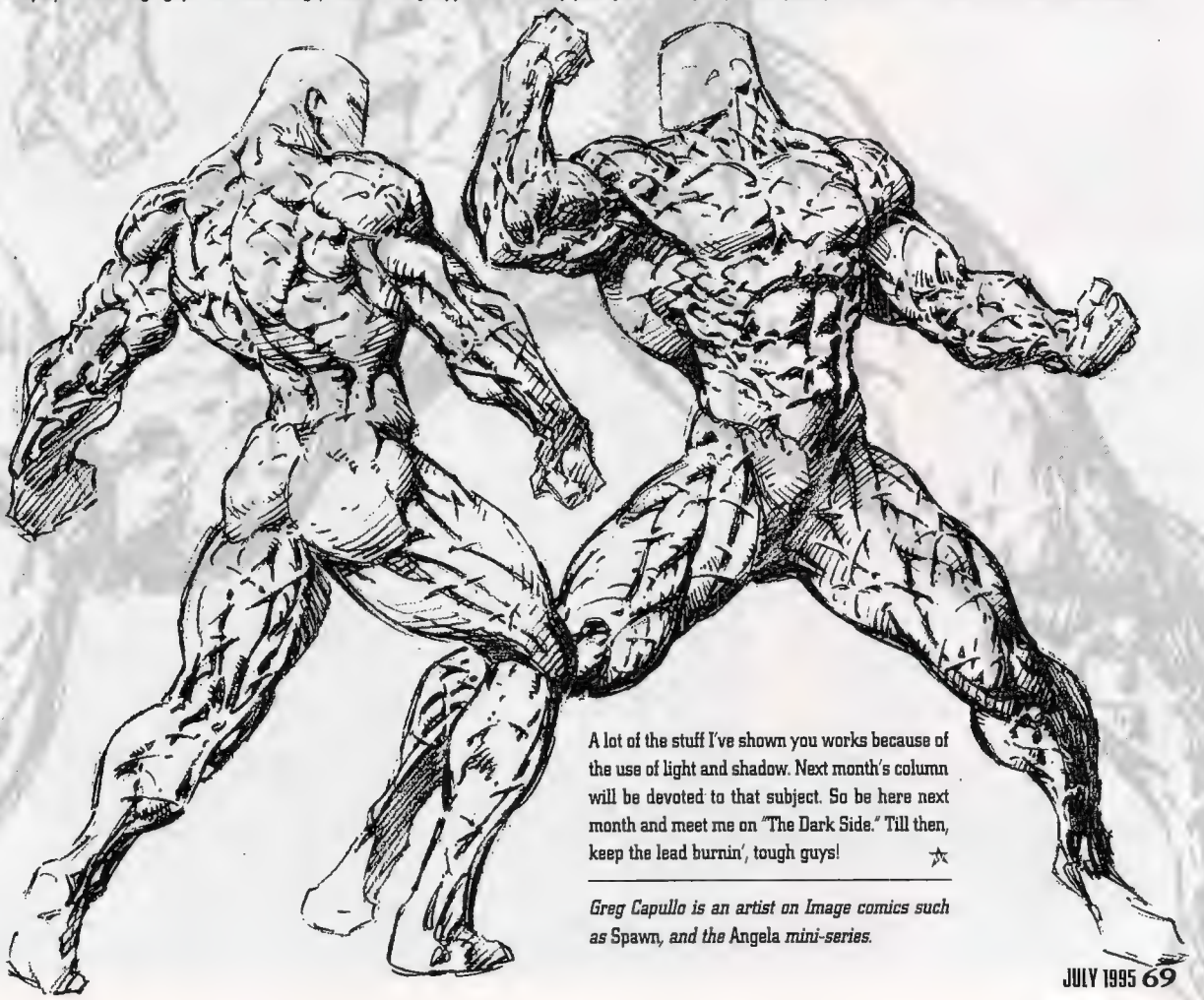



## 8. mr. volcano head

Check out Mr. Volcano Head (see illustrations). I've exaggerated here to get the point across. These principles apply to all the parts of the anatomy. Don't get uptight about drawing veins. As long as you know the muscle groups cold, I say fear not. You can do a lot of faking when drawing blood vessels. I suggest that you at least learn the really outstanding landmark veins like the one that runs down the front of an arm's biceps muscle, etc. Other than that, do as I do...free-wheel burn! Do whatever turns you on. Mind you, every character shouldn't be handled to this extreme. But knowing these techniques will make it possible for you to succeed, should you need to push it or modify it to any degree that'll suit your needs.

## 9. do it right

Well, you just know I had to draw a couple of figures of my own. After all, I can't let you guys have all the fun. Now that you know how to put a little window dressing on your figures, don't be fooled into believing that if you put enough of it on a poorly drawn figure no one will notice. You might fool the people with untrained eyes, but the tough guys out there will go, "Look at the jalopy with the fancy paint job." But if you put that paint job on a Ferrari...then you've got something!



A lot of the stuff I've shown you works because of the use of light and shadow. Next month's column will be devoted to that subject. So be here next month and meet me on "The Dark Side." Till then, keep the lead burnin', tough guys! ☆

---

*Greg Capullo is an artist on Image comics such as* Spawn, *and the* Angela *mini-series.*

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# the Drawing board

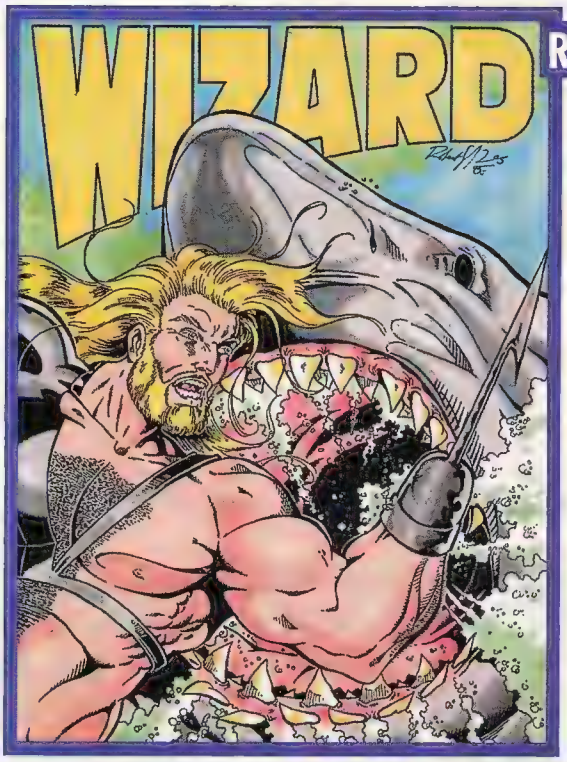
The 10 cool people whose artwork got an honorable mention this month will each receive a *Wolverine* #85 signed by Adam Kubert, an *Aquaman* #0 signed by Peter David, and a copy of *The Maxx* #6 signed by Sam Kieth. The four hard-working runners-up will each receive a *Youngblood* #6 signed by Danny Miki, a *Wolverine* #88 signed by Adam Kubert, and an *Amazing Spider-Man* #344 signed by Mark Bagley. The megatalented artist of the winning entry this month will receive all that stuff, plus an original piece of Eudaemon art by Nelson (thanks a lot, ol' buddy)! Congrats to everyone!

## The showcase of comic book fan art.

All characters ™ & © their respective owners. Eudaemon ™ & © Manta Comics Inc.

## GRAND PRIZE

**ALL-AMERICAN HEROES**
**By Kevin Metz**
Springfield, MO




Aquaman™ & © DC Comics

## RUNNER-UP

**AQUAMAN**
**By Robert Saunders**
Port Moody, B.C., Canada

Archangel & Psylocke™ & © Marvel Entertainment Group

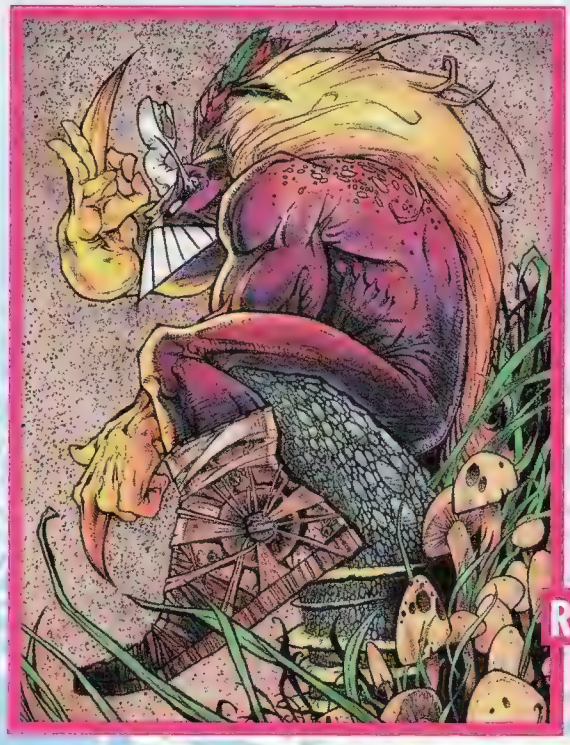
## RUNNER-UP

**ARCHANGEL AND PSYLOCKE**
**By Eri Gaudiamo**
Indonesia

Rescue Rangers™ & © The Walt Disney Company. Mighty Morphin' Power Rangers™ & © Saban Entertainment Inc. & Saban International N.V.

## RUNNER-UP

**THE NEW POWER RANGERS**
**By Keith Newsome**
Columbus, OH

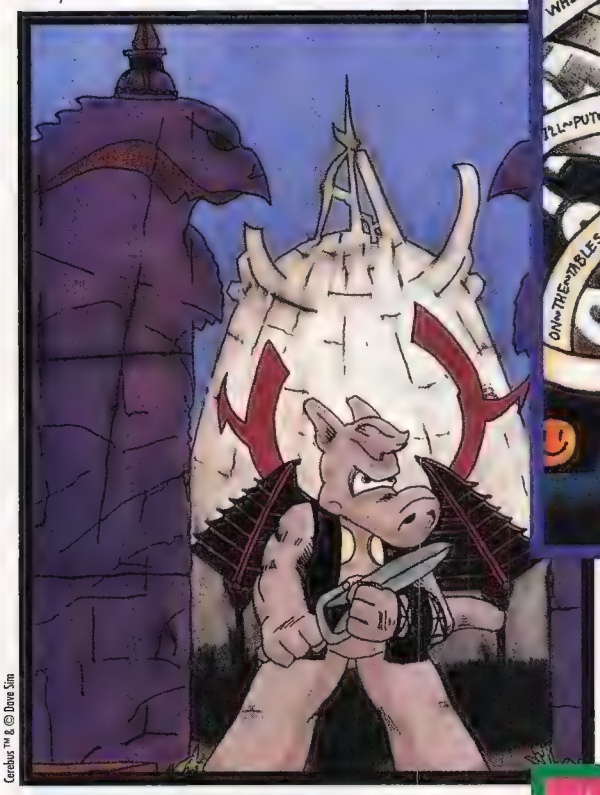


The Maxx™ & © Sam Keith

## RUNNER-UP

**THE MAXX**
**By Ryan Ottley**
West Jordan, UT

**CEREBUS**
**By Andrew Higgins**
Buda, TX



Cerebus™ & © Dave Sim

Death™ & © DC Comics

**DEATH**
**By Heather Lockamy-Emmons**
Lake Oswego, OR

**HELSPONT**
**By Mark Sweeney**
Bowmanville, Ontario, Canada

Helspont™ & © Aegis Entertainment Inc. DBA Wildstorm Productions

Rogue™ & © Marvel Entertainment Group

**ROGUE**
**By Paul Dankanyin**
Manhattan, KS

**PREDATOR**
**By Gene Thai-Low**
Middlesex, England

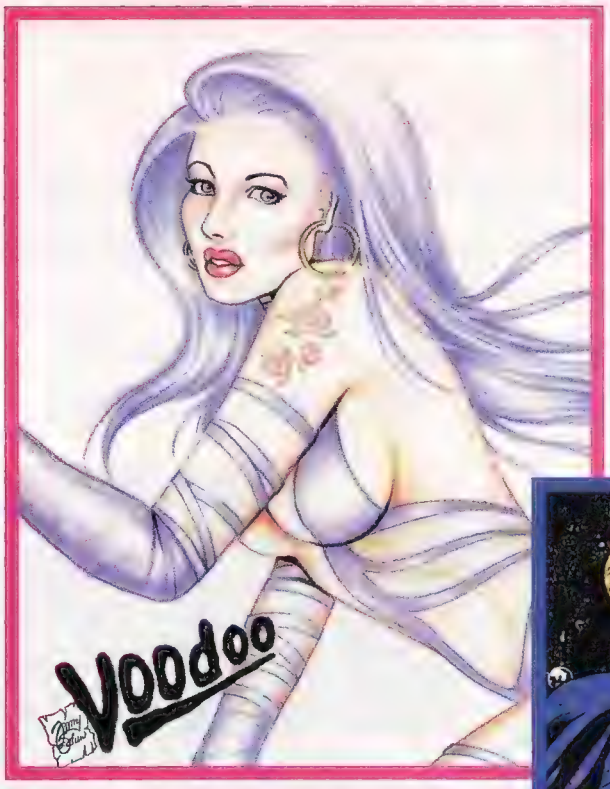
Predator™ & © Twentieth Century Fox

**LORD EMP**
**By Allen Manning**
Las Vegas, NV

Lord Emp™ & © Aegis Entertainment Inc. DBA WildStorm Productions

**RIPCLAW**
**By Sherman McClain**
Richmond, TX

Ripclaw™ & © Top Cow Productions




**VOODOO**
**By Jimmy Sakuma**
Jakarta Selatan, Indonesia

Voodoo ™ & © Aegis Entertainment Inc. DBA WildStorm Productions

**DARKSEID vs. THANOS**
**By David J. Noble**
Lorain, OH

All characters ™ & © their respective owners

**STARMAN**
**By Joseph Wojcik**
Yorkville, NY

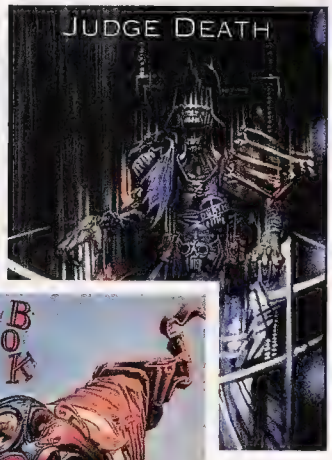
Starman ™ & © DC Comics

Entries for The Drawing Board should be sent to:
**The Drawing Board**
**c/o Wizard Press**
**151 Wells Avenue**
**Congers, NY 10920-2064**

Submissions can be on any form of unlined paper or posterboard, and can be in any medium (oils, crayon, line art, bloody finger, etc.). Neon inks will not print. Artwork must not be larger than 8" x 11-1/4". Do not fold, bend, or roll artwork. Mail flat to avoid damage. Please enclose your name and full address. All entries are nonreturnable and become property of Wizard Press. Employees of Wizard Press are the sole judges of the contests, and all decisions are final. Good luck!

# Dredd Locks!

This summer, if you break the law, Dredd'll break you. So in an effort to keep you off the streets and out of trouble, *Wizard* has joined forces with a bunch of swell folks to bring you some of the coolest stuff from one of the summer's hottest flicks...free! Sponsored by *Wizard*, Acclaim and Edge Entertainment, this contest blasts butt!



EDGE ENTERTAINMENT

## Grand Prize (One winner)

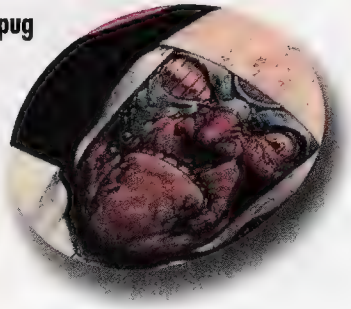
One winner walks away with a rockin' Super NES video game system and a *Judge Dredd* video game for the SNES from Acclaim; a box of *Judge Dredd* movie cards from the hard-hitting Edge Entertainment set, as well as an uncut sheet signed by that Sly Stallone fella who plays Dredd in the film; a copy of the intense Judge Dredd cover edition of *Wizard* #47 signed by cover artist Simon Bisley; and 1,000 Spug credits from Edge Entertainment's Judge Dredd Spug set, redeemable for loads of wicked Dredd stuff!

## Second Prize (10 winners)

Ten runners-up come away with a copy of *Wizard* #47 signed by Simon Bisley; 100 Spug credits from the Judge Dredd Spug set; a box of Judge Dredd movie cards from the Edge Entertainment set; and a *Judge Dredd* video game cartridge from Acclaim!

## Third Prize (15 winners)

If you're a third prize winner, you get a box of *Judge Dredd* movie trading cards from Edge Entertainment!



# QUESTIONS

1. What artist is famous for his work on the Judge Dredd comic?
2. What city is Dredd in charge of protecting?
3. Would Dredd approve of the death penalty?

**Now, you wanna know how to get some of this awesome stuff. Simple: answer the three Judge Dredd questions (which should be easy if you know anything about the vicious Lawman) on the coupon below, fill out the rest of the coupon, toss it in an envelope or something and mail all that to:**

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*We'll randomly pick the winners from the entries with correct answers—simple as that! Kickin', huh? This contest expires August 31, 1995, so get moving...or ELSE!*

## RULES FROM THE LAW

No purchase necessary. Contest is open to anyone except employees of Wizard Press, Collector's Edge, Acclaim, their immediate families and people who smoke in bed or near children—Dredd would be on your butt in no time! Print your name, date of birth, address, city, state, zip code, telephone number with area code and the answers to the three Dredd Questions on the official entry form, a standard postcard or a three-by-five-inch index card. Enter as many times as you like. Mail each entry to Judge Dredd Movie Contest, c/o Wizard Press, PO Box 118, Congers, NY 10920-0118. No mechanical reproductions will be accepted. All entries become the property of Wizard Press and none will be returned. All taxes (federal, state and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the names of the contest winners and are not transferable. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof. If there's any actor we envy, it's Stallone. He's co-starred with so many babes—Sharon Stone (Oh!), Teri Hatcher (Oh! Oh!) and Estelle Getty (Oh.). All entries must be received at contest headquarters by August 31, 1995. Wizard Press is not responsible for lost, late, misdirected or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on September 1, 1995 by Wizard Press.

For a list of winners, available after September 15, 1995, send a stamped, self-addressed envelope to Judge Dredd Movie Winners, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just keep watching *Wizard*!

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ENTRIES DUE BY AUGUST 31, 1995!

## JUDGE DREDD CONTEST

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ANSWER #1

ANSWER #2

ANSWER #3

# CUT & PRINT

Starting next year, you'll be seeing Spawnie guy EVERYWHERE!!!!

## The comic insider's guide to Hollywood.

# SPaWning GROUNd

The latest from Todd McFarlane is that fans can tentatively expect a Spawn sighting in multiplexes by the summer of '97. McFarlane said that New Line Cinema, which is making the film, has been shooting for a summer '96 release, but the deadlines involved are a tad ambitious. "And *Spawn*'s not really a Christmas movie," he noted with a laugh. "So my guess is they're just gonna bump it a year." In the interim, Spawn addicts can get their fix from a run of six hour-long animated shows planned for HBO next year. "It's going to be more mature than Saturday morning animation," McFarlane said of the series. "Something that could maybe fit into the *Tales from the Crypt* slot."

The artist has enlisted some of the biggest names in the F/X business for the film. Director Mark Dippé, effects supervisor Steve Williams and producer Clint Goldman come to the project from George Lucas' Industrial Light & Magic, bringing with them experience on films like *T2* and *Jurassic Park*, not to mention Williams' recent Oscar nomination for *The Mask*. (Sharp-eyed TV viewers also may have caught the team's work in a commercial for McFarlane's Todd Toys that aired in March and April). "My New Line contract is binding only if these guys are attached to *Spawn*," McFarlane said. Because this is the trio's first big shot at making their own movie, he added, "I know they're going to spend day and night trying to get more out of it. If we only get a $25 million budget, they'll make it look like $40 million."

With so much ancillary Spawn activity afoot, don't look for McFarlane to be migrating from his original book anytime soon, Greg Capullo or no Greg Capullo. "I'm pretty content at this point to stick with *Spawn*," he said. "I want to create my Mickey Mouse before I worry about Donald Duck."

—Tom Russo

## nine lives for CatwoMAn movie

Word is that there is still talk of a *Catwoman* flick. Michelle Pfeiffer, who portrayed the world's most famous feline in *Batman Returns*, said, "I'd definitely be interested in bringing Catwoman to the screen again if they could come up with a good script. I like that she's really tough. I think she gives women a certain power." And how. Interestingly, the Catwoman film would probably be done without even a hint of Batman. As for plot ideas, Pfeiffer turned steely. "All I know is that Catwoman has nine lives; she could get herself in and out of lots of trouble."

—Cindy Pearlman

## CaRRey is maSked mAN

Who is that "Mask"-ed Man? Why, it's Jim Carrey, who is simply giddy with the $10 million he's getting to do a sequel to *The Mask*. When asked if he thought there would

Spawn is a registered trademark of Todd McFarlane Productions. Spawn © Todd McFarlane Productions.

be a sequel, Carrey adopted his best Ace Ventura pose and said a whopping, "Duh."

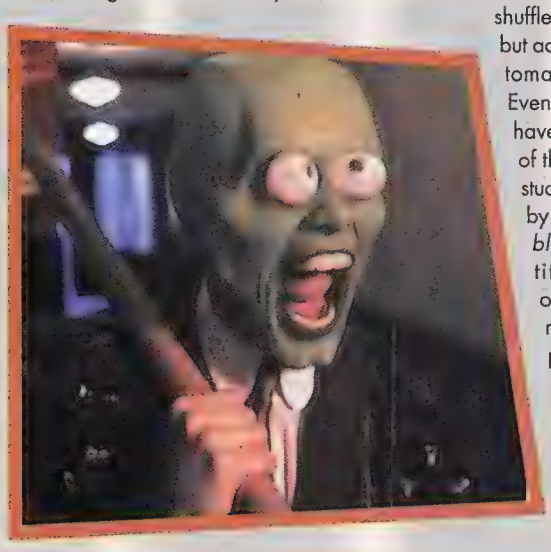
Upon further contemplation, he went on to say, "It's weird how this movie connects with people, because in many ways we all wear masks. Or maybe it's just that everybody liked that really cool dog in the movie. Who am I to know?" Based on the Dark Horse comic of the same name, the sequel will be filmed later this year.

—Cindy Pearlman

## Liefeld plays the Hollywood Game

Did someone say Image Comics creator Rob Liefeld is pumped about the *Prophet* movie deal he and TriStar Pictures recently finalized? *Serious* understatement. As the Image Extreme-ist himself more colorfully summed up, TriStar is intent on making "a big-budget-kick-ass-blow-out-the-back-of-the-theater movie."

Although the studio had yet to hire a screenwriter when the agreement was announced in late March, plans call for the film to stick to the comic book series' first-year plotline.



Movie theaters will be "Masked again" soon.

Liefeld, who will serve as producer, reportedly received a cool high six-figure fee for his story pitch. *Prophet*'s budget won't be too shabby either, Liefeld says—$40 to $60 million is the price tag attached at present. "And you *know*," he added with a grin, "that'll turn into 70 to 80 somewhere along the line."

While Liefeld's Hollywood Prophet-cy of big things to come may yet be fulfilled, the property that landed him his first movie deal, *Doom's IV*, could use a recharge, at least in terms of the actual film's production. And, curiously, this summer's *Mighty Morphin Power Rangers* movie just might provide the necessary spark. Liefeld became the proverbial flavor of the month when he sold *Doom's IV* to Steven Spielberg's Amblin Entertainment in early 1993, a full year and a half before the book ever hit the stands. The filmmaker's interest was so keen, there was even talk that he would write the comic's first issue. But Spielberg's attention gradually turned to other matters (notably, the recent launch of his new DreamWorks studio), and *Doom's IV* has since ended up gathering quite a bit of dust.

Liefeld acknowledged that the Amblin shuffle hasn't helped his project, but adds that the inertia is symptomatic of another problem: Even though superhero teams have long been a cornerstone of the comics medium, movie studios aren't exactly dazzled by them. The fact that *Youngblood*, Extreme's flagship title, still hasn't been optioned for screen treatment is a case in point. "To pull off *Doom's IV* right is going to be costly, more so than *Prophet*," Liefeld said. "And agents tell me all the time: 'You can sell single characters to the stars. Stars want to play 'em. No star wants to share in a team movie.' It's crazy, but it's the game you have to play."

Liefeld is betting that his friend, *Power Rangers* director (and *seaQuest* vet) Bryan Spicer, is going to change Hollywood's thinking. "Not counting the Ninja Turtles, this is the first movie where there's a group of six, seven individuals with superpowers—and it looks *spectacular*," Liefeld said. "I tell Bryan, 'The hopes of the entire comics generation are riding on you.' Because that's how this town thinks: 'Power Rangers. Kids. Superheroes. Team. *Worked*. Let's make 10 of 'em.' And then everybody gets to line up and take their best shot." Are you listening, Mr. Spielberg?

—Tom Russo

Michelle Pfeiffer wants to don the Catwoman leather again if the script is right.

## Venom on the big Screen

With a résumé that includes script adaptations for half of Marvel Comics' Midnight Sons line of titles—*Ghost Rider*, *Blade* and *Doctor Strange*—as well as a Nick Fury TV pilot, David Goyer has emerged as Marvel's screenwriter laureate over the past couple years. Now, as part of a deal Marvel is still keeping under wraps, Goyer will soon be burning up his PC keyboard with a live-action *Venom* feature.

"The movie, for obvious reasons, has to be divorced from *Spider-Man*," the writer says, alluding to the Web-Slinger film that writer-director James Cameron is planning independent of Goyer's project. "But it will involve Venom and Carnage, and to some extent the planet where the symbiote originally came from. In some ways, it might be more fun even than doing a Spider-Man movie, because Venom's not really a hero. You can have him do all the things that you can *never* have Spider-Man do."

Still, as in Marvel's *Venom* solo shots, this euphemistically recast "lethal protector" will have something akin to a sympathetic side. "Once the symbiote gets on Eddie Brock, the story will be a real struggle, kind of the way [David Cronenberg's remake of] *The Fly* was," Goyer says. "There were certain things which that character's transformation did that he recognized made him better, stronger, faster. But at the same time, he realized it was making him more aggressive—he was becoming a monster. That's what we'll be playing with in Venom."

—Tom Russo

Catwoman and The Mask photos courtesy of Everett Collection. CATWOMAN ™ & © DC Comics. THE MASK ™ & © Dark Horse Comics.

What does Venom have in common with the film, *The Fly*? Find out in his own movie.

## thE cRoW CAWS twICE

Another David Goyer news "flash": he will not be writing a new *Flash Gordon* movie for *Batman* producer Peter Guber, as was widely reported in the Hollywood trades early this year. Instead, the writer has been busy scripting a sequel to *The Crow*, which figures to go into production within the next couple of months. (Also contrary to widely published reports, Jon Bon Jovi will not take over the lead from deceased star Brandon Lee, although the desperado rocker apparently did express interest. Producer Ed Pressman's office was all zipped lips about the film's casting at press time.) "The character is not going to be Eric Draven," Goyer says. "Nobody wants to sully Brandon Lee's memory, so we went in a completely different direction. My feeling in coming onto the project was that the Crow is more like a mantle—there were Crows before Eric, and there will be Crows after. Because this is more than just a bird, obviously. It's a force."

—Tom Russo

## RAZor BURn

Hoping to capitalize on the success of *The Crow*, producer Jeff Most has taken a double dip into comics, optioning the screen rights to both Everette Hartsoe's antiheroine Razor and the new series by Crow creator James O'Barr, *Gothik*.

"The Crow brought in a different kind of film audience," declares producer Most. "An audience looking for something new, fresh and edgy. I feel Razor and Gothik will draw on the same kind of audience that was there for *The Crow*."

The Razor film will be scripted by *Crow* scripter John Shirley. According to Most, the script "will stick close to the comic book character, but there will most likely be some embellishing to make it work as a movie." There is no director or stars connected to Razor, although Uma Thurman and Liv Tyler have been thrown into the speculative mix. Most says that it is unlikely that the film will go into production this year.

Creator Hartsoe says, "I'm trying to keep a level head about the whole thing, but I'd be lying if I said I wasn't excited."

*Gothik*, O'Barr's title to be published by Dark Horse, will also be scripted by Shirley and, according to Most, "should move along very quickly." Most, finally, would not comment on the Crow sequel beyond the fact that "it is pushing ahead."

—Marc Shapiro

## OF mICE AND mARVEL

*The Marvel Action Hour* has been renewed for next year under the expanded title of *The Marvel Action Universe*. The series will expand to 90 minutes, and the last half hour will consist of *Biker Mice from Mars*, which will be taken out of its existing strip. A whole new production team is being brought in to revamp the look of the show. If the series gets picked up the following season, *Biker Mice* will be removed and another show, possibly starring other Marvel characters, will be put in its place.

—Dave Galvan

## DARk hoRSE filmS iN deveLOPMeNt

On the Dark Horse front, along with the aforementioned *The Mask II*, *Barb Wire* started filming in May, with *Baywatch*'s Pamela Anderson starring. Two original projects are in development with Universal: *Church League* and a fantasy called *Al and Gene*, created by Mike Richardson and Mark Verheiden.

—Dave Galvan

## OuttAKes

*From Hell*—a painstaking reconstruction of the Jack the Ripper murders written by Alan Moore and drawn by Eddie Campbell—could be headed to the big screen, courtesy of Oliver Stone and Touchstone Pictures....French comics creator Jean "Moebius" Giraud has signed an option/purchase agreement granting selected rights to his comic book story, *Rock Story*, to Blue Turtle, Inc., a Hollywood-based production company. Writer Randy Lofficier has written a film treatment for the project. *Rock City* is one of the stories collected in the Epic graphic novel *Moebius 6: Pharagonesia*. It is scheduled to be reprinted in the comic book format by Dark Horse Comics in 1996....The Warner Brothers Network is looking at the possibility of bringing *Shazam!* to television next season. The basic idea is Superman meets *The Wonder Years*; i.e., a small child is thrust into the body of a superhero called Captain Marvel. There are currently discussions about including appearances by famous Capt. Marvel villains. ☆

London Night Studios' Razor can't wait to slice up the big screen.

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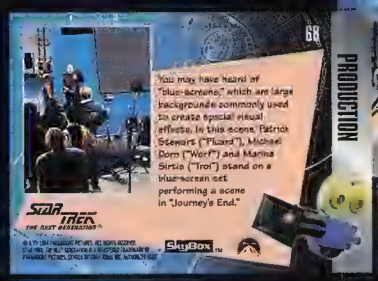

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# NEW KID ON THE BLOCK

**17-year-old comic artist Trent Kaniuga is on the road to comic stardom—after he finishes his homework, of course**

By Marc Shapiro · Photos by Gary Hannabarger

**It's the main reason kids join rock bands.** But do youth in heat pick up a pencil and put it to paneled page to get the babes? "Oh, please!" responds Trent Kaniuga.

"Yeah, all the women out there are looking for a comic book artist," chuckles the 17-going-on-18-year-old wunderkind. "It's not something you walk up to a girl you like and say, 'Look what I did.'"

Well, the girls may not be turning their heads, but the comic book universe is definitely sitting up and taking notice of the Elkhart, Indiana teen who, thanks to his surrealistic comic book creation *Creed*, has made the jump from the small-town publisher, Hall of Heroes, to the independent big brother, Lightning Comics. Kaniuga, fresh from a hard day at the office (i.e., school) and just before hitting the books, appears unfazed by his growing reputation as the Doogie Howser of the comic book world.

"Doogie Howser?" he laughs. "Yeah, I guess you could say that. People keep saying that I'm awfully young to be doing this. But I'm only 17, so I guess that's young."

Kaniuga's story is all the more amazing because the artist did not begin drawing until age 12. As for his comic book upbringing, Kaniuga says it was nearly non-existent.

"I didn't know about comics as a kid," he recalls. "You have to go to a real comic book store to really see what's out there, and the only source of comic books growing up in Elkhart was the local grocery store. At the time, there were only four or five artists out there who were doing anything spectacular, and those books weren't on the shelves for me here."

But drawing was always something Kaniuga was good at, and one day, he made a fateful decision. "I was sitting around one day trying to decide what to do with my life. It was like, 'Well, I'm bored. I guess I'll draw some comics.' So I sat down, looked at an old Spider-Man comic and just started drawing. As soon as I started reading them, I wanted to draw them. This is what I would have to do or go insane."

Beyond having a burning desire to work on the Teenage Mutant Ninja Turtles, Kaniuga admits to having had "no idea how to get into the business." But Kaniuga got lucky when a friend of his, who had gone to work for hometown publisher Hall of Heroes, was asked by the publisher if he knew of any other local talent.

Kaniuga, at the time, was playing around with an original creation called Deadbolt, which he describes as "a real cheesy thing which was your typical tights-and-superhero thing." But the Hall of Heroes honcho was impressed enough with his Deadbolt drawings to give him free reign to create his own book for the company. Logic dictated that you watusi with the creation that got you to the dance. But Kaniuga decided to change partners.

"I was getting real bored with Deadbolt. He was too normal,

*"I WAS SITTING AROUND ONE DAY TRYING TO DECIDE WHAT TO DO WITH MY LIFE. IT WAS LIKE, 'WELL, I'M BORED. I GUESS I'LL DRAW SOME COMICS.'"*

Kaniuga's the biggest fish in the high school pond—and he's now ready to swim with the big boys. Inset: Kaniuga's *Creed*.

CREED and all artwork and characters ™ & © Trent Kaniuga

too much of a cliché. I had all these ideas, but I didn't have a hero. So I sat down and drew myself in the form of a long-haired comic book character named Creed, drew him into a dream world, and things just started to unfold."

Kaniuga's take on Creed and his constant battles in the dream world, based on the first two issues, is a free-form, somewhat surrealistic exercise in the power of dreams and imagination. "Creed is just a normal kid with an insane imagination. And when he gets that imagination going, he gets totally crazy. And he's up against a villain from a nightmare world who is trying to run unreality into reality. So just about anything can happen."

Kaniuga claims he "was just having fun with it" during the four months of work that went into the first issue of *Creed*. "My attitude was that if anything was like something I had seen in other books, then I wasn't going to use it." With the second issue, "I was on a much more stressed deadline."

The first issue of *Creed* came out in December 1994 and sold out its initial run of 7,000 copies. The second issue came out earlier this year. But in between issues, Kaniuga discovered that "a lot of people out here were sort of hearing about me." One was Lightning Comics, which stepped in, took over publication of the creator-owned *Creed*, and is re-releasing the first two issues as the vanguard of a proposed eight-issue initial run.

Needless to say, Kaniuga's notoriety has followed him to school. "It used to be like, 'Yeah, Trent's going to do something.' Now, they sort of mean it, and I kind of like the attention when it's positive."

Kaniuga is, by his own description, "not your typical comic book person." He has willingly given away his original artwork to whoever has requested it and makes no bones about comics being used and abused, rather than stored in plastic. "My attitude is: I draw the pages and they go to print. I want to see the book out. For me, that's where the joy of comics comes from; not from hanging the pages on the wall and saying, 'Look what I did.'"

Trent is currently making tentative plans for a comic book future. He recently gave up his part-time job packing groceries because "I tried the whole day job thing and I was going nuts." Following graduation, he is going to open a studio with some of his hometown friends and attempt to get some non-*Creed* work out of Lightning. "A couple of years down the road, I'd like to go to the Joe Kubert school and learn how to do this the right way."

Kaniuga has convinced his parents that comic books can be profitable, and so they've stopped trying to convince him that being a TV repairman might be his road to riches. But money is definitely on this future star's wish list.

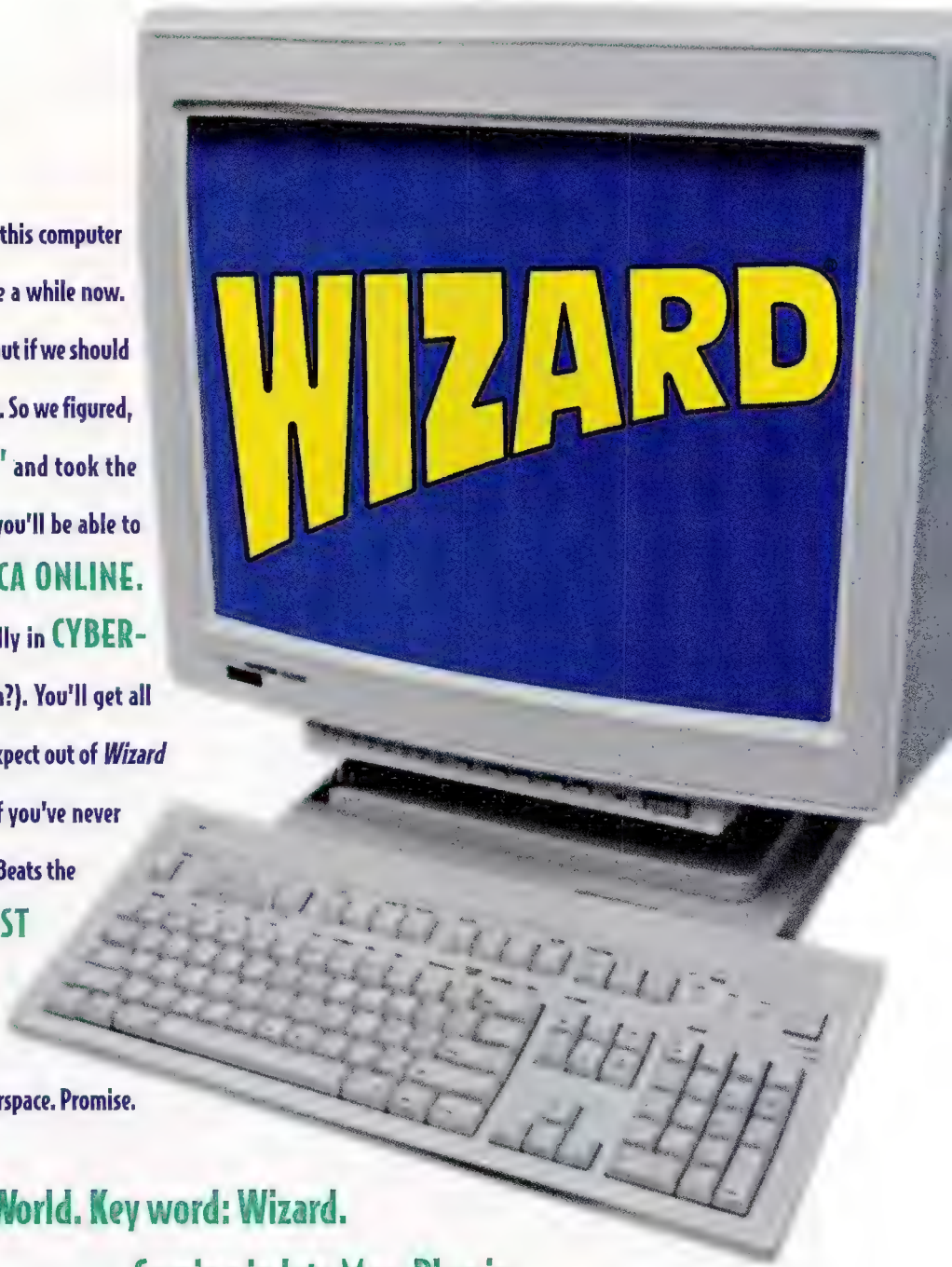
"At this point, I'd love a page rate," he laughs. "I would kill for a page rate." ☆

*Marc Shapiro, who wrote* Wizard *#43's Star Trek article, hopes he'll one day be, or spawn, a prodigy.*

At top: The cover from the "original" *Creed* #1 published by Hall of Heroes.
Left: Trent hard at work in English class. Above: Using the latest technology.

# Wizard Online

## THE COMIC BOOK UNIVERSE IS ABOUT TO ENTER CYBERSPACE




Yeah, we've been following this computer **ONLINE STUFF** for quite a while now. You know—trying to figure out if we should put ***WIZARD*** online or not. So we figured, **"WHAT THE HELL?"** and took the plunge. Starting this May, you'll be able to read *Wizard* via **AMERICA ONLINE.** That's right, we're officially in **CYBER-SPACE** (scary thought, eh?). You'll get all that **GROOVY** stuff you expect out of *Wizard* plus a whole bunch of stuff you've never seen before. What exactly? Beats the hell out of us, but **TRUST US**—it will **BLOW DOORS** off anything else you've ever seen in cyberspace. Promise.

**Wizard World. Key word: Wizard.**

**Coming in late May. Plug in.**

**Stay tuned for ordering information.**

AMERICA Online

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# BATMAN FOREVER FOR EVERYONE!

Bat-mania is once again sweeping the nation (thanks to June's *Batman Forever* movie), and now, like before, you either have to get some cool Bat-stuff or be considered a mort. So, in an effort to make you as un-mortish as possible, without you having to spend all kinds of bucks picking this stuff up, your *Wizard* friends have teamed up with some good folks to give you loads of free stuff! This awesome contest's sponsored by *Wizard*, Fleer, Acclaim and DC Comics! Whatta crew!

## Grand Prize (One winner)

One hotshot wins an SNES game system and a *Batman Forever* game cartridge from Acclaim; an uncut *Batman Forever* Metal press sheet signed by one of the artists, as well as a complete set of *Batman Forever* cards (including chase cards) from Fleer; and this essential, must-have bunch of classic Bat-books from DC: *Batman: Vengeance of Bane,* signed by Chuck Dixon, the *Batman: Sword of Azrael* trade paperback, signed by Joe Quesada, the *Batman: Venom, Batman: Birth of the Demon, Batman: Ten Nights of the Beast, Batman: A Death in the Family, Batman: Gothic, Batman: Full Circle, Batman: The Last Angle, Batman vs. Predator: The Collected Edition, Batman: The Cult, Batman: Knightfall* and *Batman: Greatest Stories Ever Told* trade paperbacks, and the Batman: "KnightsEnd" and Batman: "Troika—The New Era of Batman" Collector's Sets! (Whew!)

## Second Prize (10 winners)

Ten runners-up take home a *Batman Forever* video game cartridge from Acclaim; a copy of DC's *Batman Forever* Prestige Format movie adaptation comic; and from the Fleer *Batman Forever* Metal card set, an uncut Metal press sheet and a complete set of chase cards.

**And how do you win all this keen stuff? Simple. All you gotta do is fill out that official *Batman Forever* entry coupon below, jam that bad boy in a stamped envelope and mail that critter off to:**

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For a list of winners, available after September 15, 1995, send a stamped, self-addressed envelope to Batman Forever Winners, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just keep watching *Wizard*!

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# No Cover

By Jack Curtin
and John B. Lacey
Photos by Matt & Brad

## Four Color Images gallery starts its third season by showcasing sequential art by popular artists

**Its mission is a simple one:** to sway public opinion that comic book art is art in the truest sense. And if one isn't convinced of that after entering the doorway of the Four Color Images gallery, where a striking pair of Matt Wagner Grendel paintings hook onto one's natural radar, then nothing will.

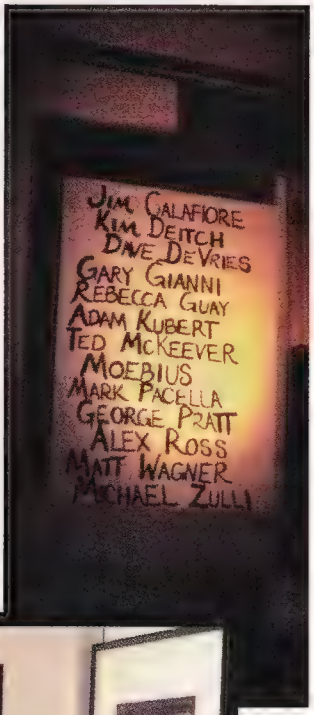
Wagner's work, taken from his Grendel Prime backup stories in Dark Horse Comics' *Grendel Tales*, is but an appetizer to the other works awaiting inside. It's all part of the gallery's "No Cover: The Art of Storytelling" theme where the comic art gallery will exclusively feature interior sequential comic art, which began April 24 and runs through June 10. Based in New York City, FCI is celebrating its third season devoted to comic book original art.

Among the other treats being showcased in classy glass frames are four lush black and white wash paintings from Alex Ross' eight-page segment in Vertigo's *Sandman Mystery Theatre Annual* #1, a sampling of Adam Kubert art taken from *Weapon X* #1 and *Wolverine* #79, three pages from *Force Works* #10 by Jim Calafiore, George Pratt art from the *Sandman Mystery Theatre* annual, and three pages from *Dooms IV* #3 done by Mark Pacella, as well as work from eight other artists.

Also displayed in the mix is the controversial superhero satire by Moebius, "B*tm*n vs. Depressman." When the eight-page story—originally commissioned for a Batman anthology—was rejected by DC Comics, Moebius altered the strip slightly and it ran in *Penthouse Comics* #7.

The gallery is owned by Ken and Laura Sanzel, who opened in a Manhattan SoHo loft two years ago but recently moved to a street level location at 32 Watts Street. "We are committed to representing the wealth of variety—both in content and in presentation—that exists in the comics medium," Ken says.

"Comic books, and their art, are no more limited than any other storytelling form." ☆



*Jack Curtin is a regular contributor to* Wizard, *he also wrote this issue's "Byte Me, Fanboy" on page 90. John B. Lacey is just a big weenie. Matt & Brad are the company art-boyz. For more info on Four Color Images, call the gallery at (212) 431-4234.*

It's like a real art museum, only fun!

Red hair and extreme apparel. Reviewed by Jarron Cox Chris

# Byte Me, Fanboy

**With the increasing popularity of computer online services, comic fans are sharing their views with fans around the world** By Jack Curtin

*User A: Todd McFarlane rules. The art he's doing on SPAWN kicks butt!*

*User B: Are you nuts? He's never come close to doing anything as good as he did when he was doing SPIDER-MAN.*

**"This place," says Doug Pratt grandly, "is like a comics convention that never stops**, where everybody shows up sooner or later and where your feet never get tired."

Pratt is talking about his comics empire on the CompuServe Information Service, the oldest and one of the most popular of the several online computer services which are increasingly used by millions of people around the world. As owner of the Comics & Animation, Comics Publishers and Comics On Line forums, Pratt is host to more than a thousand daily visitors, fans and professionals alike, who gather in cyberspace to exchange information, comment on the latest releases or just enjoy the company of others who share an affection for comics.

Forums are electronic gathering places on commercial bulletin boards such as CompuServe, America Online and Prodigy (three of the largest and most known), where men and women with shared interests can get together at any hour of the day or night, either by chatting in "real" time or by exchanging electronic messages, which are posted in order to be read the next time the recipient logs onto the system. Pratt's original Comics & Animation Forum has proven to be one of CompuServe's most popular and active cybersites month in and month out, allowing his expansion over the past 12 months to two additional locations. One location provides a place where fans can talk directly to representatives of most of the best known publishers in the industry. The other, just recently opened, provides a platform for the electronic publication of creator-owned properties (most of which have also appeared or *will* appear in more traditional print versions).

*User A: Why did Joe Quesada stop drawing monthly comics??? I just can't handle a bi-monthly wait for ASH!*

*User B: Aw, the heck with that guy! Why not get a monthly dose of Andy Kubert on X-MEN instead?*

## DC Comics Online

DC Comics Online was launched on America Online during the San Diego Comics Convention in August 1994, with live chats from the convention floor with creators Dan Jurgens and Grant Morrison. It is about as complete a single-company information resource as you're ever likely to find, including sections devoted to the DC Universe, Vertigo, Paradox Press, Milestone Media and *MAD* magazine. You'll even find graphics libraries featuring the covers of recent and forthcoming titles, as well as a number of other DC goodies.

Weekly hour-long "chat sessions" are hosted by *Detective Comics* editor Scott Peterson ("The Gotham City Chat Hour"), *Green Lantern* editor Kevin Dooley ("The Green Room"), Vertigo editor Stuart Moore ("The Vertigo Hour"), *Wonder Woman* editor Paul Kupperberg ("The Wonder Woman Chat Hour"), various Milestone creators ("Dakota Nights") and the *Legion of Super-Heroes* creative team ("Legion Headquarters"). Regular live sessions in the "DC auditorium" have brought fans such guests as DC executive editors Mike Carlin and Karen Berger, along with *Power of Shazam!* writer Jerry Ordway and actor John Shea, who plays Lex Luthor on ABC's *Lois and Clark: The New Adventures of Superman.*

DC also introduced one of the most innovative online services yet for comics fans when they added DC Comics Virtual Fiction to their AOL lineup this spring. Writer Joe Edkin, a specialist in interactive storytelling, is doing original online stories starring DC characters, employing suggestions and plot twists from fans. The first storyline, featuring Batman—selected from a vote by AOL members—began on April 14. The first of a series of weekly "chat sessions," in which fans offered ideas for the next chapter, followed two nights later, a pattern that repeats weekly.

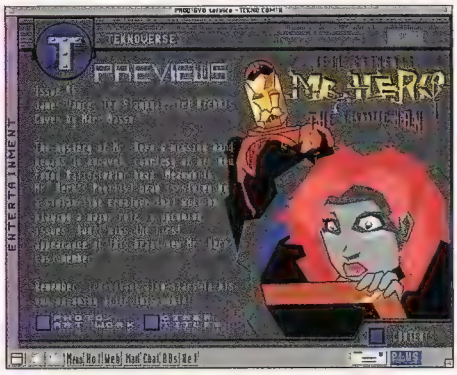
*User A: So John Byrne says he'll stay on*

*WONDER WOMAN for a year. Can anyone say "DANGER UNLIMITED"? I give him five months, tops.*

*User B: Hah! I hope he stays longer, though. WW could use 'im.*

## Tekno•Comix Forum

The Tekno•Comix Forum, which was launched on Prodigy last October, is currently in the process of evolving, reflecting a response to member interests and an ongoing upgrade of the Prodigy system itself.




"We chose Prodigy because it was the largest online network," explains Tekno founder and CEO Mitch Rubenstein (who also created cable television's Sci-Fi Channel), "and I like to believe that we will be a leader in the way forums will evolve. We are trying to make the Tekno•Comix Forum a place which is exciting, visually stimulating and great fun to visit, an experience similar to what one might find on MTV."

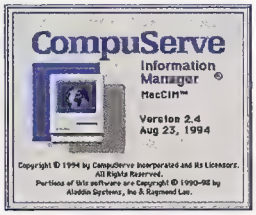
An early innovation here was the presence of Neuro Jack, a "digital fugitive" who stars in an ongoing storyline and regularly interacts with forum users. Contests and interactive games are another staple. Live chat sessions with creators should be initiated about the time this sees print, says Denise Treco, Tekno's director of public relations, "because we have found that information about the people behind our books seems to be of great interest to our fans. Our series of interviews and conversations with creators have been our most popular features so far."

*User A: How come it says "NEIL GAIMAN'S MR. HERO" and Gaiman doesn't even write it? It's a scam and a load of b.s.!*

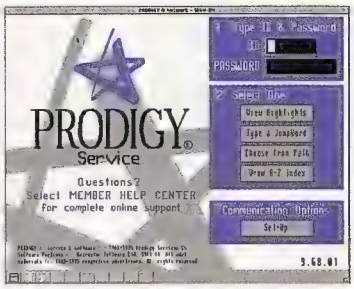
*User B: And Tekno's launching more books with the Gaiman name attached to 'em, and he ain't writing any of them.*

## GETTING THERE... By Jack Curtin

● America Online. (800) 827-6364 for sign-up information and free software. You get 5 hours of online time monthly for the $9.95 base fee, pay $2.95 an hour after that. Log on, select "Newsstand" from the Main Menu, then double click on DC Comics Online. You can also select "Clubs & Interests," then "Science Fiction & Fantasy" and "Star Trek/Comics/TV/ Star Wars Boards" to get to the general comics forums (DC Comics Online is also accessible from here).



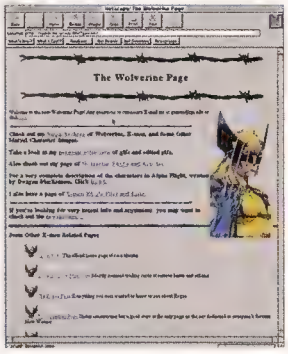

● CompuServe. (800) 524-3388 for sign-up information and free software. $9.95 monthly fee provides unlimited access to 100 basic services; there's a $4.90 hourly fee (billed in one minute increments) for access to forums or other extended services. Just about the time this sees print, an improved access system should be in place which will enable you to just type "Go Comics" and reach a menu offering a choice of the Comics & Animation, Comics Publishers or Comics On Line areas.




● Prodigy. (800) 776-3449 for sign-up information and free software. $9.95 monthly fee for 5 hours basic access, $2.95 an hour after that. Hitting the "J" (or "Jump") key and typing "Tekno" will take you to the Tekno•Comix Forum.

● GEnie. (800) 638-9636 for sign-up information and free software. $8.95 monthly fee covers 4 hours non-prime time access (before 8 a.m. and after 6 p.m., plus weekends and holidays), $3 hourly after that. There's a surcharge if you want to go online in prime time. "Go Comics" gets you to the Comics Roundtable.

● The Internet. The Internet is *way* too complex to explain here. You can gain access through local bulletin boards or access numbers at varying prices and with varying degrees of accessibility. If you're in college, or near one and know somebody, you can probably get on for free. Once online, and after you've figured out how to navigate, a good place to start is Comics-L, a "moderated comics list" (which means that moderator Bill Hayes digests all submissions and forwards them to subscribers). Send the message "subscribe COMICS-L Firstname Lastname" ("Firstname Lastname" is your name) to LISTSERV@UNLVM.UNL.EDU. Trust me, all this will make sense once you've learned the Net and its strange conventions. ●




Opposite: Some of DC's offerings on America Online
Above and next page: Check out Tekno•Comix on Prodigy.

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## Caught in the 'Net

There are other general-interest comics forums serving fans, as well. Two of the most popular are the comics sections in the Science Fiction & Fantasy area of America Online, and the Comics Roundtable, on the smaller, lesser-known GEnie bulletin board.

The majority of communication at all these locations, and the various comics news groups on the Internet (see sidebar), are conducted in "bulletin board" fashion. Someone posts a message for others to read and respond to. Increasingly popular, although far less manageable, are "chat" sessions. These are live, "real time" group discussions in which participants madly type in their responses to other comments. The first of these approaches allows for exchanges which can be insightful and thought-provoking at best, but are all too frequently slow and plodding. Chats, which often sink into almost incomprehensible babble, do have the charm and appeal of uncensored, free-wheeling conversation.

Selecting the spot where you might comfortably hang your electronic hat is, obviously, a matter of individual taste and choice. Many comic enthusiasts who have online access, agree that CompuServe provides the most useful, informative and agreeable overall comics hangout anywhere. On the down side, it's also the most expensive of the big three commercial services. Still, forums there attract the greatest number and variety of professionals, so you can expect to get an answer from Neil Gaiman or Peter David themselves.

Next door in the Comics Publishers Forum, the presence of representatives from Marvel, Image, Malibu, Dark Horse, Acclaim, Fantagraphics, Archie, Kitchen Sink and lots of others (creators and folks from DC and Tekno pop up there as well), makes it the place to go to get questions answered (even if those representatives make very sporadic appearances in some instances).

But it would be silly to argue that a dedicated DC fan might not be better served on America Online, where live chat sessions often yield inside information unavailable anywhere else. Plus, AOL has the simplest and best graphics capabilities at the moment and is possibly the easiest system to use overall. Also, a certain comic book magazine we all know and love will be available there soon (see sidebar).

*User A: Good thing Marvel's canceling all their crappy books to concentrate on the good ones.*

*User B: But I liked DARKHAWK! Why not cancel SABRETOOTH CLASSICS? They sucked the first time around.*

## On the Line

What all these electronic forums offer, to one degree or another, is an opportunity to become more involved in the comics community, to have access to more and faster information than ever before and to occasionally talk directly with a favorite professional or two.

Newcomers should understand going in that most forums accurately reflect the nature of comics today. New titles appear every week and most of them, for better or ill, are superhero books. Most forum exchanges fall into the same pattern. But there is more to it, for those willing to look. Yes, there's a lot of talk about Superman and Green Lantern and other superheroes on DC Comics Online, but there are also the Vertigo and Paradox discussion threads. Also, such small press books as *Bone*, *Stray Bullets*, *Strangers in Paradise* and *Jar of Fools* arguably owe some of their success to the favorable mentions they garnered in online conversations. Many small press publishers are particularly active online, taking advantage of the ability to reach a vast array of potential readers both economically and efficiently.

And Pratt sums things up this way: "Because I'm an independent, I may always be a little faster on my feet than either DC or Tekno in making adjustments. I can do more deals with more different people and [I'm] not tied to a corporate structure. On the other hand, what they're doing is pretty neat, too, and they have capabilities I don't have, precisely because they *do* have corporate backing. Our joint aim should be to promote all comics, and then we'll all thrive."

The bottom line? Come on in, the ether's just fine. ☆

---

*Jack Curtin's work can also be checked out on page 54 with his Roger Stern interview. Otherwise, go play Maximum Carnage or something. [EDITOR'S NOTE: Computer ID names or accounts have been altered to observe online privacy concerns and issues.]*

## WIZARD JOINS AMERICA ONLINE

In early June, *Wizard: The Guide to Comics* officially launches "Wizard World," an interactive comic book forum on the America Online computer service.

AOL users will be able to read many *Wizard* news and feature articles, as well as many of the magazine's popular sections such as Magic Words, Picks from the Wizard's Hat, E.G.O. and the *Wizard* Comic Book Price Guide! The forum will also feature online exclusives, including special articles and contests, all complete with flashy graphics.

"Wizard World has been developed for high interactivity," says *Wizard*'s Online Editor Buddy Scalera. "Fans will be able to communicate with *Wizard* editors and writers, as well as fellow comic fans."

Online conferences with top creators will provide further interactivity for fans.

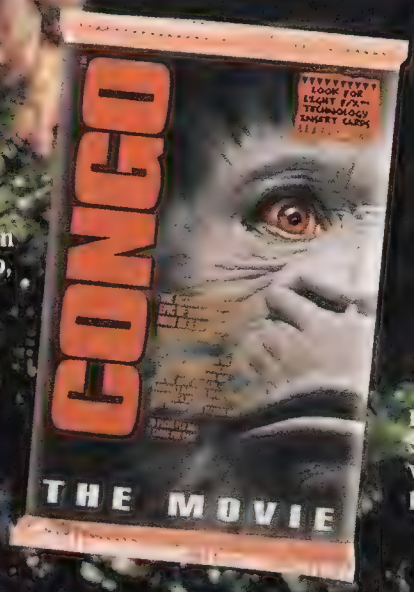
"Wizard World is a natural extension of the open dialogue we have with our readers," says Wizard Press President Gareb Shamus.

Wizard World is available only on America Online. Just type Keyword: Wizard and you're there! *Wizard*'s e-mail address is WizardTGTC@AOL.COM. For a free 10-hour trial of America Online, call (800) 225-5591.

—Tim Pinting

# YOU'LL FIND EXTREMELY FAST, POWERFUL, FEROCIOUS, TERRITORIAL, MAN-EATING BEASTS INSIDE THE CONGO.

(Please, open carefully.)

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# TOYING around • around • around • around

WITH SEAN AUNE

# Go, Go, Power Rangers!

Bandai has some tricks up its sleeves this year as the company returns with the ever-successful Mighty Morphin Power Rangers toy line. The Rangers'll be hitting the big screen this summer with a full-length feature film, so with all the Power Ranger merchandise on the market, you'll be lucky if you don't go color blind before summer's end! The big Morphin movie will be showing off plenty of new vehicles for the Mighty ones, along with some new bad guys for them to take on.

There will be six new 8-inch figures of the Power Rangers which will all have a shiny metal look to them. These will, of course, be the Black, Blue, Pink, Red, White and Yellow Rangers. (What, no mauve?) Each of these will come packaged in the familiar triangular box style, but with new artwork on the exterior of the package. They will also include a lightning bolt temporary tattoo. (Don't worry, they wash off pretty easily, so your moms won't have to make any nasty phone calls.)

For smaller action, you'll be able to get the movie versions of the Power Rangers in a 5-and-1/2-inch tall format and each will include a special Power Coin. The bad guys will also be appearing in this size with some familiar faces and a bunch o' new ones as well. Be on the lookout for the evil Lord Zedd, his henchman Mordant, Queen Tengu who will be leading the new Tengu Warriors' Putty Patrol, and finally Ivan Ooze.

The movie will also feature new Zords for all of our favorite characters. Prepare yourself for the power of the new Ninjazord. This vigorous new Zord is, of course, made up of individual vehicles which are Pink Ranger's Crane Ninjazord (head), Red Ranger's Ape Ninjazord (right arm), Blue Ranger's Wolf Ninjazord (left arm), Yellow Ranger's Bear Ninjazord (chest) and Black Ranger's Frog Ninjazord (legs). And, of course, the White Ranger will need a new Zord too, so he'll be cruisin' around in the White Falconzord. (That just sounds painful.) When you join the Falconzord with the Ninjazord they combine powers to become the Ninja Megafalconzord (say *that* one three times fast).

As the Power Rangers TV show fires up for a third season, we'll see yet another change in the Zords. Enter the Shogun Megazord made up of the five Shogunzords. These consist of Red Ranger's Shogunzord (torso), Blue Ranger's Shogunzord (right arm), Pink Ranger's Shogunzord (left arm), Yellow Ranger's Shogunzord (right leg) and Black Ranger's Shogunzord (left leg). The White Ranger will be sticking with his Falconzord, and when it joins with the Shogun Megazord they'll form Shogun Megafalconzord.

New 5-and-1/2-inch figures from the show will be the Action Feature Ninja Rangers. Each will have a special feature or weapon. White Ranger (Tommy) will have a ball-and-chain weapon (a girlfriend for a weapon?), Red Ranger (Rocky) will menace the enemies with his karate bow, Blue Ranger (Billy) will launch discs, Pink Ranger (Kimberly) can release a net trap, Yellow Ranger (Aisha) will have a karate kick and Black Ranger (Adam) gives a "one-two" punch.

The Auto Morphin Power Rangers will get updated to resemble the current actors. Be on the lookout for Aisha as the Yellow Ranger, Tommy as the White Ranger, Rocky as the Red Ranger and Adam as the Black Ranger. All the Rangers will also get new bikes this year that resemble sharks, hence the name Shark Cycles. (Hey, if their bikes looked like ice cream, they'd probably be called Creamsicles!) Each of the cycles will come packaged with a Power Ranger.

Titanus the Carriorzord is returning this year after a lengthy hiatus, and now you can join him with the new Megazords. Join Titanus with the Shogun Megafalconzord to form the Shogun Ultrazord or join him with the Ninja Megafalconzord to form the Ninja Ultrazord. (Be careful, though, things like that are only legal in 14 states.)

With all this talk of Zords for the good

**First row figures: Ninja Power Rangers. Second row, (left to right): Shogun Megazord, Falconzord and Ninja Megazord.**

Mighty Morphin Power Rangers™ & © Saban Entertainment Inc. & Saban International N.V. Background Art ™ & © Eclipse.

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**Trendmaster's Swinging Tarzan (left) and some fierce looking animals.**

guys, just what are the bad guys doing for power? Enter Lord Zedd's Serpentera. You can morph this gigantic fighting machine from dragon mode to warrior mode.

Talking figures seem to be all the rage, so now the Power Rangers will be coming out with talking figures for each of the six Rangers, as well as a talking Lord Zedd. Some other new items we'll see are those ever-popular mini-playsets. There will be three of these, each being contained in what looks like the belt-buckle of a Power Ranger's costume. Each comes with a Power Ranger figure, a Zord and an evil space alien for them to fight with. There'll also be some connecting pieces so you can hook them all together.

### More Tick Toys!

Spoon! Bandai is also bounding into toy stores with even more Tick figures in 1995 then had been originally announced. There will be a new series of 3-inch figures, made up of twelve new good guys and bad guys. The good guys will consist of Leaping Tick, Die Fledermaus, Captain Mucilage, Mole King and Tick in Tuxedo. The bad guys will include Barry (the poor slob who wants the official "Tick" name), Thrakkorzog, Tuun-La, Evil Midnight Bomber (So I says to him, "YEAH, BABY, YEAH! I'M THE MAD BOMBER WHAT BOMBS AT MIDNIGHT!"), The Human Ton with Handy the Hand Puppet, Pineapple Pokopo and Lava Man.

In the 6-inch line of action figures a few more have been added. Hurling Stop Sign Tick will join the good guys and the Midnight Bomber will have an exploding satchel to threaten the good guys with.

### Tarzan Toys

Trendmasters, the makers of those groovy Godzilla toys, is coming out with a new toy line based on the world famous Tarzan (whose comics you should go check out from Dark Horse). This line will have various sizes, but the most impressive should be the 14-inch figure with a light sensor-activated yell. He'll also be equipped with a spear and shield. To battle this massive Tarzan, though, will be the powerful Kerchak Ape King, whose ass Tarzan whipped in order to become King of the Jungle. Both of these figures will be packaged with something a li'l out of the ordinary: a Powerdisk, a 3.5-inch disk for your PC which will have a full history and sound effects related to Tarzan. (Cool, monkey sounds!)

If you prefer smaller action figures, keep yer eyes peeled for the 6-inch Tarzan action figures. Each of these figures have full articulation and will also be packaged with the 3.5-inch disk. Be on the lookout for Vine Swinging Tarzan with his pet lion cub, Hunter Tarzan with bendable Python, and Warrior Tarzan with faithful chimp Cheetah (cool!). Also, Jane Porter, Tarzan's warrior mate (a.k.a. his main squeeze), will be out there. Press the button and hear her yell!

Well, that's all for this month. Hope to see you again next month in aisle 7C!

---

*Sean Aune is a big man. Cross him and he'll step on you.*

**Hey, check out the 1995 Limited Edition Geoffrey doll at a Toys R' Us near you. This li'l fella here is limited to only 10,000, so scoop him up if you can. Ain't he cute?**

All Tarzan figures ™ & © Edgar Rice Burroughs. Geoffrey ™ & © Toys R' Us.

# TAKE THE LAW INTO YOUR HANDS!

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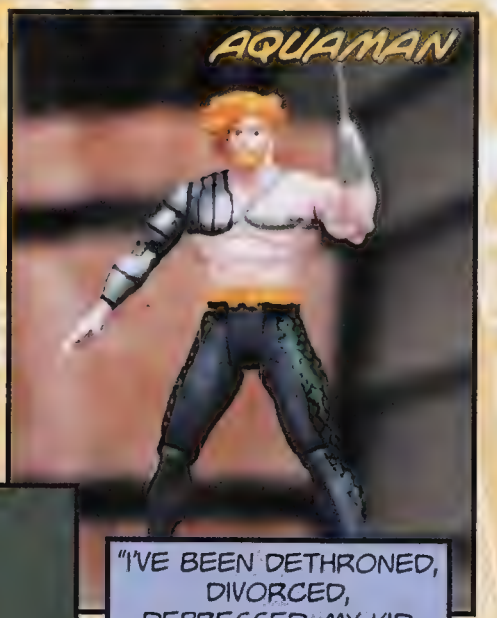
MEGA HEROES ™ M.I.

# HOMEMADE HEROES

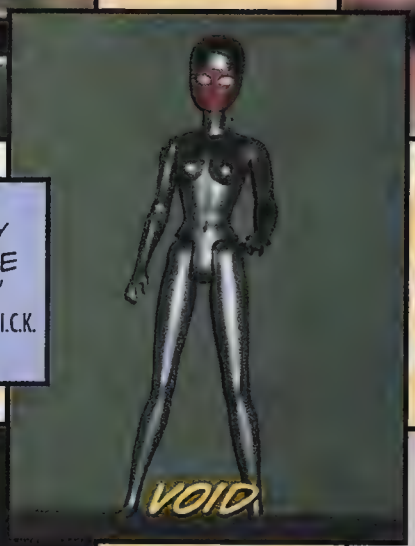
For makin' such totally awesome figures out of a bunch of ordinary li'l toys, everyone whose figure sees print this month wins a copy of *WildStar* #1 signed by Jerry Ordway, and *Amazing X-Men* #1 signed by Andy Kubert. The two Runners-Up win all that neat stuff, plus a set of the 10-inch Toy Biz Wolverine, Sabretooth and Cyclops figures, a copy of *Ash* #1 signed by Jimmy Palmiotti and Joe Quesada, and an issue of *Weapon X* signed by Adam Kubert. The Grand Prize Winner wins all of that stuff *plus* a limited edition, cold-cast porcelain Bone figure.

**THE ARENA FOR FAN-MADE ACTION FIGURES.**

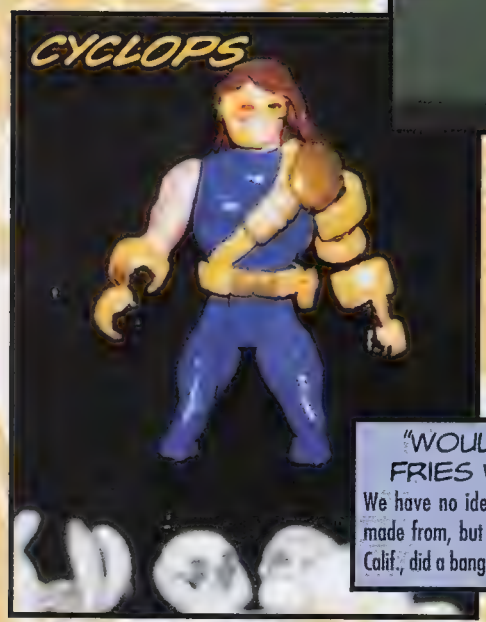
"WHO SPIKED COOKIES? NUMMY, NUMMY, NUMMY..."
Y'know, this stuff still manages to crack us up. Douglas Webb of Andersonville, Tenn., made this fuzzy X-Man out of...Cookie Monster, who's laughing so hard, he can't even sit up straight.




"I'VE BEEN DETHRONED, DIVORCED, DEPRESSED, MY KID HATES ME AND SOME FISH ATE MY HAND. I HATE PETER DAVID."
Pat Keough of Clarksville, Tenn., made Arthur here outta Toy Biz's Weapon X body, a Kilroy head and a real fish hook.



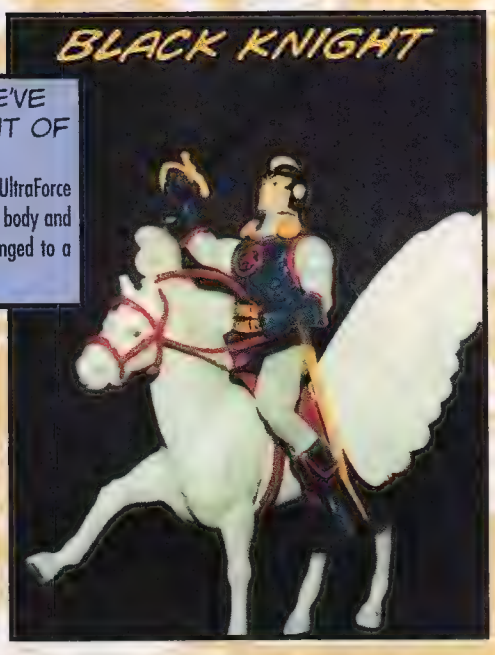

"HE'S ABOUT THIS HIGH, WEARS A SUIT, GOES BY THE NAME O' EMP. Y'SURE YOU HAVEN'T SEEN 'IM?"
Made from a Mattel Barbie doll, this shiny WildC.H.I.C.K. was crafted by Tyler Coombs of Santee, Calif.




"ALL RIGHT, LET'S GO BEAT THE CRAP OUT OF SOME MEN!"
Hey, nice boots! All three of these babies were made from Tyco Cadillacs & Dinosaurs Hannah Dundee figures, courtesy of Brad McCurry of Shelby, N.C.

"WOULD YOU LIKE FRIES WITH THAT?"
We have no idea what Mr. Summers was made from, but Brett Kelley of San Diego, Calif., did a bang-up job, nonetheless.

Aquaman, Wonder Woman and related characters ™ & © DC Comics. Beast & Cyclops ™ & © Marvel Entertainment Group Cookie Monster ™ & © Jim Henson Productions. Void ™ & © Aegis Entertainment dba WildStorm Productions. Background Art ™ & © Eclipse.




"HO, PEGASUS. I THINK WE'VE FLOWN A BIT TOO FAR OUT OF CONTINUITY HERE."

Billy Hadder of Manassas Park, Va., made the new UltraForce leader out of a Kenner Super Powers Red Tornado body and a Super Powers Flash head. The horse once belonged to a Lone Ranger figure as Silver. Pretty neat, eh?

SECOND PRIZE winner

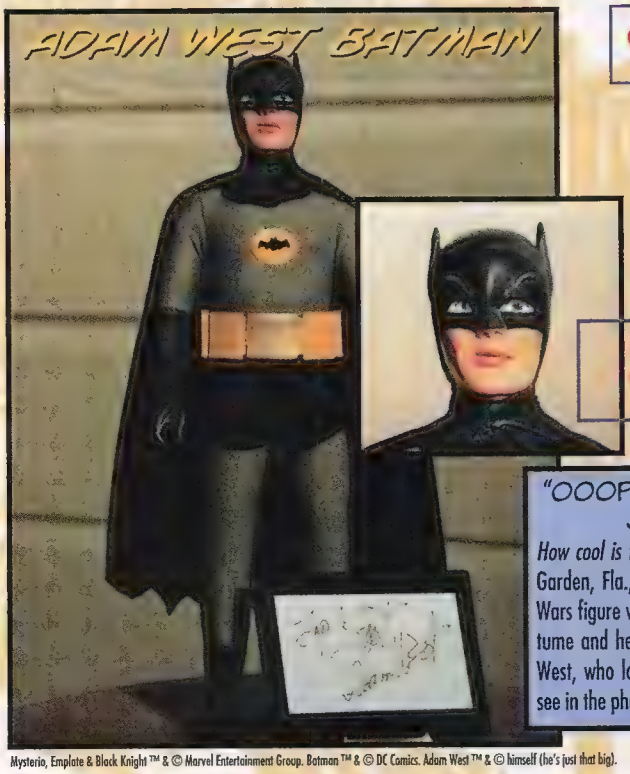
"SNIFF, SNIFF. WOW, WITH THIS THING ON, YOU CAN REALLY SMELL YOUR BUTT!"

Can you believe Emplate (from *Generation X*) was an Armor Dracula model from Horizon? This one comes from Lewis Greene II of Oxon Hill, Md.

"ZIT...OUT OF... CONTROL! MUST...OXYCUTE!"

Crafted from "an old Spider-Man figure," Chris Spaseff of Tempe, Ariz., probably topped the upcoming Toy Biz version of Mystie.

SECOND PRIZE winner




GRAND PRIZE winner

"OOOPS. I HOPE THAT'S JUST GAS."

*How cool is this?* Scott C. Fensterer of Winter Garden, Fla., made this from a 12-inch Star Wars figure with a completely homemade costume and head! Scott even showed it to Mr. West, who loved it and signed the card you see in the photo. Neat! Congratulations, Scott!

If you're interested in entering the homemade figure contest, send well-lit, clear, color photographs (again, no Polaroids!) to:

**Homemade Heroes**
**c/o Wizard Press**
**PO Box 118**
**Congers, NY 10920-0118**

Mysterio, Emplate & Black Knight ™ & © Marvel Entertainment Group. Batman ™ & © DC Comics. Adam West ™ & © himself (he's just that big).

# POWER UP!

By Steve Brown

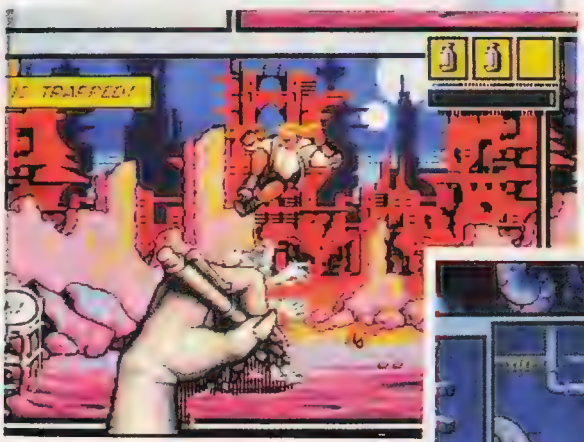
## Acclaim Buys Everything

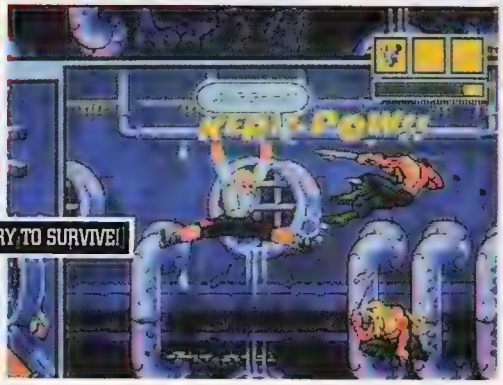
Well, maybe not everything, but Acclaim has added a few things to its impressive portfolio. Acclaim and Sunsoft struck a major sub-licensing agreement to effectively share Sunsoft's DC Comics and Warner Brothers (Looney Tunes) license. The first game affected is the long-delayed *Justice League*, which Acclaim is totally revamping.

Acclaim also announced the purchase of Lazer-Tron, a leading coin-op redemption company. Founded in 1988, Lazer-Tron is an industry leader in ticket redemption-type games for use in family entertainment centers. Acclaim is expected to announce the purchase of Australia in early July.

## What is Comix Zone?

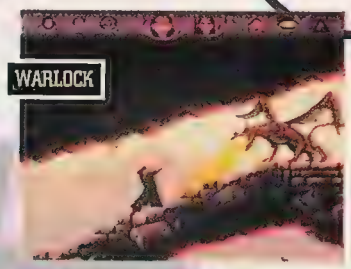
Combining the all-encompassing action and excitement of two pop culture phenomena, comic books and video games, Sega presents *Comix Zone*, the first truly interactive comic book. Hopefully, next month, I'll have a copy to review. In the story, "Sketch"—our hero—is struck by lightning and sucked into his comic book, and is forced to fight for his freedom by living out his comic book. (If only he was a fan of Archie and not Image-type comics, he'd have it made.)





COMIX ZONE–GET SUCKED INTO A COMIC, AND TRY TO SURVIVE!

## Coming Soon to an Electronics Store Near You!!!



I've got some sneak peeks at a few licensed beauties, *Warlock: the Armageddon* by Acclaim for the SNES and *Timecop* by JVC for the SNES and soon-to-be-dead (I think—it seems this system will soon be discontinued) Sega CD.

## Coming Soon to an Arcade in a Strip Mall!!!

*Darkstalkers Revenge* for the coin-operated game market is a head-to-head fighting game. This 300 meg game features 10 monster warriors, plus playable "boss" characters. It is expected to be released early this summer. Capcom leads the league in Street Fighter rip-off-type games (hey, they started SF itself!).

## Licensing Sucks (Sometimes)

With all that out of the way, let me welcome you to the wonderful world of video game licensing. I'd like to take this opportunity to talk about the dangers, successes and pitfalls that game programmers face when dealing with someone else's property.

No one keeps statistics on the success/failure rate of licensed video games, but I've played hundreds of them, and it seems to be a losing proposition. One of the earliest examples of this was *E.T.* for the Atari 2600, a legendary flop that not only stunk but brought the Video Game Golden Age to a close. One of the main problems with *E.T.* (in which you have to help the alien put together his...phone) and licensed games of today is that the owner of the property has complete creative control. Amblin Entertainment, the possessor of the E.T. property, gave Atari a very small window to work with, clamping down the programming handcuffs.

Check out this month's reviews and you'll see what I'm talking about. That's it for now...later! ☆

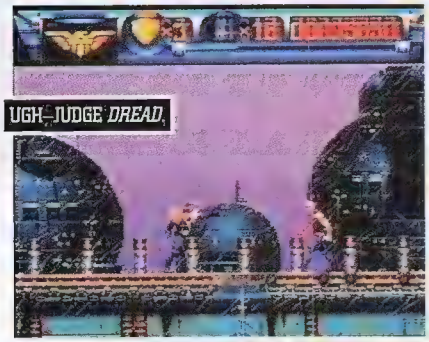
---

*Steve Brown is a video game expert and vice-president at Shinders, a 13-store hobby chain based in Minneapolis, Minn. In his pursuit of video game excellence, he has collected 400 Atari 2600 games, which still leaves him 500 short of the complete set. Let him know what you think about this column, or help him round out his Atari 2600 collection, by writing to Power Up, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064.*

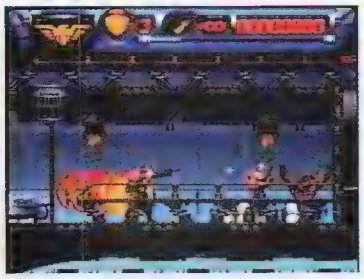
# Reviews

## JUDGE DREDD (Sega for Genesis and SNES)

Acclaim's *Judge Dredd* takes gamers into the post-apocalyptic 22nd Century as Judge Dredd, the most feared lawman in Mega-City One, which has become packed with over four million citizens, each one a potential criminal. Armed with Dredd's "Lawgiver Gun" and "Lawmaster" motorcycle, you'll travel through 12 levels to dispatch Dredd's private brand of justice.

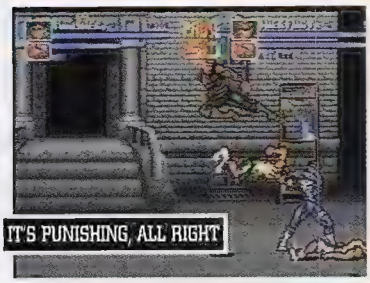

UGH—JUDGE *DREAD*.

*Judge Dredd* is available for both the Sega Genesis and Super NES. Both versions are the same, except for the SNES's, which is graphically superior. Unfortunately, neither version does the vicious Judge Dredd character any justice.



In a cross-marketing strategy, a futurist Acclaim arcade will appear in this summer's Judge Dredd movie. Let's just hope that in the 22nd Century, the side-scrolling, licensed and terminally dull games are made illegal.

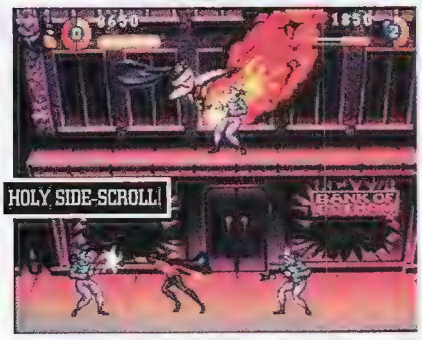
## PUNISHER BY CAPCOM (Genesis)


IT'S PUNISHING, ALL RIGHT

Capcom's *Punisher* is the ultimate video game cliché, and you could substitute Mr. Castle with anyone (except Archie Andrews—hey, wouldn't that be a blast?!) for the same effect. This is a poor adaptation of the Punisher arcade game, which was a side-scrolling Final Fight-type game. Enough ink on this turkey—avoid *Punisher* at all costs. Nothing original here.

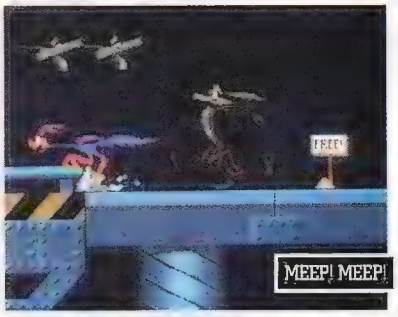
## ADVENTURES OF BATMAN AND ROBIN (Sega for Genesis)

You know, writing this column gives me unique insights. For instance, when you can't get a pre-production copy of a game for review, that usually means the game sucks grapes. The folks at Sega kept giving me the runaround on *Batman and Robin*, and I was forced to purchase it myself to meet my deadline. Holy déja vú—this game plays almost exactly like the aforementioned Punisher game, a side-scrolling Final Fight-type game. The SNES version is infinitely superior. It's a chore to get through the waves of similar-looking drones, and once you get to the "boss," you start to get the feeling you've been had. Again, the programmers were dealt a good hand; they have striking visuals and interesting characters. They just didn't give us anything multi-dimensional for us to do with Batman as a character. Batman is reduced to a thug-smashing symbol whose sole purpose is to kick and punch the same henchman over and over again. This one is worth a rent, but that's all.


HOLY SIDE-SCROLL!

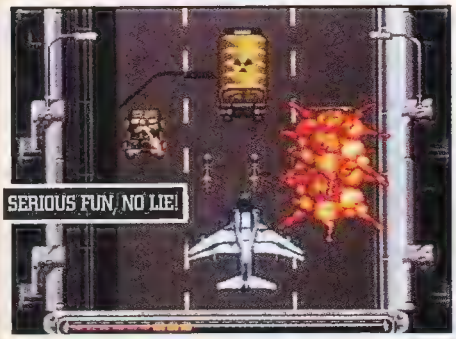
## DESERT DEMOLITION (Sega for Genesis)

I am not privy to any creative constraints Warner Brothers put on Sega, but *Desert Demolition* feels compromised and hollow. All the elements of a good game are here: Road Runner, Wile E. Coyote and an arsenal of zany ACME contraptions ranging from anvils to rocket skates...but none of this gels. Even the satisfaction of catching that clever Road Runner is a yawn. If this is the kind of game 16-bit gamers have to look forward to, then I'll be the first to declare the Silver Age of Video Gaming tarnished. It's not that *Desert Demolition* is a bad game, it's that at $49.99 a pop, the game better cook. This is a definite candidate for rental, not purchase.


MEEP! MEEP!

## TRUE LIES (by Acclaim for SNES)

Together with his partner Gib, Harry (Arnold Schwarzenegger in the film) must risk everything to prevent devastating destruction. The action is global, as Harry's mission takes him from the snowy slopes of Switzerland to the forbidden City of China, with deadly stops in the Florida Keys and a host of other locales. *True Lies* is an overhead adventure with great graphics, excessive bloodletting and a sense of humor. In the early goings, you are only allowed to kill three civilians before being forced to restart your mission. The many different firearms and the gory carnage they inflict are great fun. According to the instruction book, the last screen features Harry cockpitting a jet. Cool. Too bad this game is designed for the advanced gamer; I'd like to have gotten to it. Of all the games discussed in this licensing section, this is one worth buying.


SERIOUS FUN, NO LIE!

## STARGATE (by Acclaim for Genesis)

*StarGate* consists of three levels of play. As Colonel Jack O'Neill (Kurt Russell in the film), you must see to it that the nuclear bomb you've brought with you into the StarGate doesn't fall into the hands of the vengeful baddie Ra. To its discredit, *StarGate* is yet another side-scrolling shoot-'em-up. Fortunately, the graphics and overall feel of the game give *StarGate* a personality (quite the same reaction I got from watching the film). This game is not overally difficult and will appeal to younger gamers, who will groove on the "infinite ammo" machine gun. A decent effort, but I can't see spending $60 on a slightly above-average game.

NOT A BOMB!

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# DRAWN AND QUARTERED!

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Just draw or write your description on an 8 1/2 x 11 sheet of paper, fill out the coupon below, and send both to the following address by July 30th, 1995:

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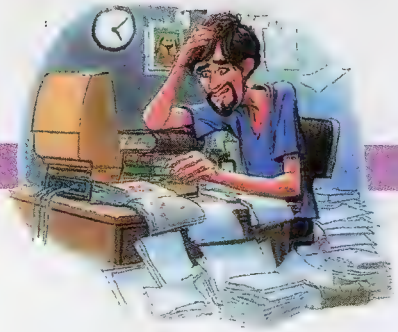
All entries must be received by July 30th, 1995. Limit one entry per envelope. To receive a prize, winners may be required to execute a release of prize liability/prize acceptance form. No purchase necessary. Print your name, age, address, city, state, zip code, and your telephone number with area code on the official entry form; or a 3 x 5 index card and attach the form or card to the back of your artwork or written description on 8 1/2 x 11 paper. Contest open to US residents only, except employees of MARVEL ENTERTAINMENT GROUP and WIZARD PRESS, any affiliated companies, promotional and advertising agencies and their families are not eligible. All entrants grant to the sponsors permission to use their name and likeness in advertising and promotion for the contest. All entries become the property of MARVEL ENTERTAINMENT GROUP, INC. and will not be returned. The winning entry must sign a release form giving MARVEL the copyright to use the character as they see fit. No mechanical reproductions will be accepted. Winners will be decided on or about August 30th, 1995 and will be notified by telephone and/or mail. Prizes are not redeemable for cash or substituable for any other item by winners. Marvel reserves the right to substitute a prize of like or greater value for any prize, for any reason. The prize will be awarded in the name of the contest winners and is not transferable. Offer void where prohibited by law. MARVEL ENTERTAINMENT GROUP and WIZARD PRESS are not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. Winners will be selected by the staff of Marvel Comics from 20 finalists selected by the Wizard staff based on art quality and originality. Winners List available by sending a self-addressed stamped envelope to "Winners List-Conan Contest" c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. Winners shall be responsible for all applicable taxes. Void where prohibited by law. Contest sponsored by MARVEL ENTERTAINMENT GROUP, INC. and WIZARD PRESS. TM & © 1995 Conan Properties, Inc.

# PALMER'S PICKS



## Campbell's New Myths

It's safe to say that comic books by Eddie Campbell are the most understated and unpretentious comics published today (Eddie as a person is another story). While most artists hit you over the head with blatant images and obvious symbols, Campbell takes the subtle approach. His comics appear simple at first, but there is always something going on deep below the surface. Even the name of his new self-publishing imprint, Eddie Campbell Comics, is an understatement. Perhaps a name like "Really Good Comics" or "The Best Darn Comics from a Master Craftsman" would be a little more appropriate.

Bacchus, Campbell's most enduring character, is also a study in modesty. With Bacchus, the God of wine and revelry, Campbell has updated Greek mythology and combined it with a motley gang, including such memorable personalities as the Eyeball Kid, Big Ginny, and Joe Theseus. These stories, running the gamut from action-adventure to superheroes and everything in-between, are the closest Campbell will ever get to a mainstream comic.

Campbell acknowledges that, like all great characters, Bacchus has gone through a few changes from his original conception. "When I started, I had this idea that what comics needed and what the market seems to want is a big ugly face—the image of death on a living figure. I actually found that after two or three issues, the character of Bacchus became this great big emblem for me, a symbol of earthy common sense in the face of all of the other foolishness of the modern world. So he became a kind of profound figure that could express a great variety of complex thoughts. He's such a straightforward character that he cuts through the confusion and complexity and states it quite simply."

Campbell has stuck with Bacchus since his original appearance in Harrier Comics's *Deadface*, and he now has over 700 pages of Bacchus material that he plans to combine with new stories in his first self-published comic, titled (oddly enough) *Bacchus*. For those of you with an aversion to reprints, you'll be happy to know that Campbell is updating the old artwork. He explains that much of the material has been fixed up, "to bring it up to my current standards. If you look at stuff you did six years ago and it didn't embarrass you, I think there would be something wrong with you. If you didn't advance in that time, you should be rethinking what the hell you are doing."

The brand-new material in *Bacchus* starts in the second issue with "King Bacchus." In this new chapter of the mythos, Bacchus has become King of the Castle and Frog, an English pub into which all sorts of different characters wander. This story allows Campbell to try his hand at spoofing the modern comic book industry. Aside from wry lampoons of *Hellblazer*'s John Constantine and Cerebus creator Dave Sim, Campbell plans to take a shot at a certain writer with a peculiar dream fixation. "I've got a character, who looks like Neil Gaiman, as the royal mythographer who is called upon to rewrite Bacchus's mythology for the '90s. It's going to be 'Bacchus Year One.' Bacchus gets lost in the painting on the wall of the pub for quite some time, and meanwhile, they replace him with some big muscular guy with armor and guns and whatnot: a Bacchus of the '90s. A writer looking a bit like Neil Gaiman has been hired to rewrite the mythology, and I've got him holding his head in despair all through the thing."

The creator also plans on having fun with Prohibition and the anti-liquor movement in America. When Bacchus gets drawn into this etching on the bar wall, he is chased by Mr. Dry, "a cartoon symbol during the Prohibition era for the anti-saloon movement." Campbell also offers a general political parody in "King Bacchus," through the parliament that runs the Kingdom of the Castle and Frog. "Bacchus has tried a new idea: he's put the intelligent people in charge. And when it all goes wrong, he says, well, it was an untried concept."

Eddie Campbell himself is also jumping into an "untried concept" with self-publishing. He needs some way to finance

**Eddie Campbell's comics appear simple at first, but there is always something going on deep below the surface**

**The cover to *Bacchus* #1**

By Tom Palmer Jr.

his monthly venture, and it just so happens that his *From Hell* series (a painstaking reconstruction of the Jack the Ripper murders in collaboration with Alan Moore) will soon be on the big screen, courtesy of Oliver Stone and Touchstone Pictures. Campbell's monetary portion of the deal is quite important. "I tried to time it so that my share of the option money would help me through this period, where I have to pay two or three printers' bills before I get any money back on the deal."

Despite all of the money gained from the movie deal, Campbell might have to fight an uphill battle to find a place in the market for *Bacchus*. "Everybody's biting their fingernails and pooin' their pants all wondering what Marvel's going to do now. On the other hand, I may have picked the right time, because everything that's wrong with the business is wrong in the mainstream. It's not the hangers-on that's got it wrong. It's the bloody mainstream, with its speculator frenzies and its rather unimaginative and repetitive product."

Luckily, Campbell has quite a few friends in the business to give him advice. Chief among these acquaintances is self-publishing guru Dave Sim. He jokingly refers to Sim as his "court advisor. The man in the know." Sim happens to be the one that pushed Campbell to self-publish, and, in Campbell's eyes, is quite a dangerous man. "He may have ruined my mind. I may never survive this. By the end of the year, I might be divorced and penniless. And it will be Dave Sim's fault."

If self-publishing doesn't ruin him, Campbell might dig an early grave as a result of a Cerebus/Bacchus story that will see print in the premiere of *Bacchus*. "Sim and I spent five days holed up in a hotel suite to produce that. We had two rooms. We were going to do all the drawing in my room and he could smoke and sleep in the other one. But when we were talking up the story, I'd followed him through and he followed me back, and there was smoke everywhere! It was terrible! I think I may get lung cancer because of this!"

*Tom Palmer Jr. is a freelance writer from New Jersey who refuses to grow up.*

**TOP: A habdab**
**ABOVE: Bacchus and his shadow**

## FYI

The first monthly issue of *Bacchus* is out now at your local comic shop. If you have trouble finding a copy, you can write to Eddie Campbell at PO Box 230, Queensland, Australia 4064. Eddie is not handling mail orders directly, so he will give you detailed information on where to order *Bacchus*. In other words, don't send him any money. You should also be on the lookout for the *Bacchus Color Special* from Dark Horse Comics. Also, write to Kitchen Sink Press, publishers of *From Hell*, at 320 Riverside Drive, Northampton, MA 01060.

**Eddie Campbell's Recommended Reading:** Just in case you're curious, here's a rundown of Eddie's favorite comics right now: *Cerebus* by Dave Sim and Gerhard (Aardvark-Vanaheim), Steve Bissette's *Tyrant* (SpiderBaby Grafix), *Dylan Sissoon's Filibusting Comics* (a one-shot parody of *Understanding Comics* from Fantagraphics), *Two-Fisted Tales* (the EC reprints of the 1950s series from Russ Cochran), and *X-Men: The Early Years* (reprints from Marvel).

## Tom's Recommended Reading

I'm trying something a little different this month. I find it almost impossible to mention all of the quality comics being published right now, so to compensate, I've expanded the Recommended Reading list to briefly focus on two or three top-notch comics that have nothing to do with the featured creator. I'd like some feedback on this little change, so please drop me a line at Palmer's Picks, c/o Wizard Press, 151 Wells Ave, Congers, NY 10920-2064.

***Bulletproof:*** If you think all true-crime comics have to be dull and plodding, then think again. Expertly paced and impossible to put down, *Bulletproof* (by frequent *American Splendor* illustrators Joe Zabel and Gary Dumm) is a true-crime comic that will definitely surprise you. Send $5 to Known Associates Press, Box 18959, Cleveland Heights, OH 44118-0959.

***Hilly Rose's Space Adventures:*** Throw together *Terry and the Pirates* and *Bone*, add a dash of drama and satire, and you'll have something that comes pretty close to B.C. Boyer's new self-published comic. *Hilly Rose* is a well-crafted comic that promises tons of entertainment. Write to Astro Comics, 3822 Lolita Ct., Chino, CA 91710 for more information.

***Magic Whistle:*** After reading Sam Henderson's mini-comic *Magic Whistle*, you will laugh so hard that you'll burst an internal organ. Sam has had cartoons published in *Heavy Metal* and *Nickelodeon Magazine*, but *Magic Whistle* is by far his most entertaining work. Make sure you are over 18, and send $2 to Sam at 14 Bayard St. #3, Brooklyn, NY 11211.

BACCHUS and all characters shown ™ & © Eddie Campbell. BULLETPROOF ™ & © Joe Zabel.

# COMIC BOOK INTELLIGENCE QUOTIENT

# CBIQ

**Hey, kids—rattle your brains! What follows are 25 of the hardest questions ever slapped together by a band of couch-potatoey fanboys. With a lot of TV sitcoms turning into movies nowadays, we figured this time around, we'd grade you up against some TV shows we'd like to see as movies, with a little twist, of course. The higher the score, the cooler the possibilities!**

| score | rank |
|---|---|
| 0-5 | *Punky Brewster*—Everyone's favorite li'l kid is in command of her own starship (with her dog Brandon as First Officer), battling evil aliens. |
| 6-12 | *The Facts of Life*—The girls become espionage agents and infiltrate the Parisian government. Everyone except Tootie, who turns insane and becomes the others' nemesis. |
| 13-19 | *What's Happening?*—Dwayne gets busted again for taping a Doobie Brothers concert, and Rog sells Dee to the gypsies. |
| 20-24 | *The Dukes of Hazzard*—Who cares, as long as Daisy's wearin' those cut-offs! |
| 25 | *Three's Company*—Jack tries to bag two broads at once for a whole two hours! And Mr. Furley still thinks Jack's gay. |

**1. Which one of the Hulk's friends died of AIDS?**
A) Marlo Jones
B) Rick Jones
C) Jim Wilson
D) Betty Banner

**2. The Golden Age Sandman is really:**
A) Ted Grant.
B) Cat Grant.
C) Lou Grant.
D) Wesley Dodds.

**3. Which mutant was offered the title of the Hellfire Club's White King by Shinobi Shaw?**
A) Magneto
B) Cyclops
C) The Angel
D) Rip Taylor

**4. Which superhero team was Ghoul a member of first?**
A) The Squad
B) Exiles
C) UltraForce
D) Groovie Ghoulies

**5. Who was the photographer in *Marvels*?**
A) Ned Leeds
B) Peter Parker
C) Phil Sheldon
D) You mean that book was photographed, not painted? Superheroes am real? Neat.

**6. Groo's dog is named:**
A) Sergio.
B) Rufferto.
C) Perro.
D) Muffin.

**7. Who holds the rank of corporal in the Howling Commandos?**
A) Dum-Dum Dugan
B) Percival Pinkerton
C) Gabe Jones
D) Generalisimo Francisco Franco

**8. Which of the following heroes was *never* named Ted in his civilian identity?**
A) Starman
B) Booster Gold
C) Wildcat
D) Ted the bug

**9. Which character is not matched with his proper expression?**
A) Flaming Carrot—"Ut!"
B) Fone Bone—"Spam!"
C) Cerebus—"Gah!"
D) Tick—"Spoon!"

**10. Which dark 'n' mysterious character first appeared in DC's *Doorway to Nightmare* #1, in 1978?**
A) The Spectre
B) Madame Xanadu
C) Phantom Stranger
D) Space Monkey Gleek

**11. The first words out of Captain America's mouth when he was revived from his icy suspended animation in *Avengers* #4 were:**
A) "I'll get you, Zemo!"
B) "It's an honor to serve my country."
C) "Bucky—*Bucky! Look out!*"
D) "Hey, Giant Man—where's your other hand?"

**12. This DC character has not appeared in a Marvel/DC crossover:**
A) Flash (Wally West)
B) Aquaman
C) Perry White
D) Wonder Woman

**13. Which current comic cartoon's got the worst theme song?**
A) *Spider-Man*
B) *WildC.A.T.s*
C) *Fantastic Four*
D) Blow the horn and throw the confetti, it's a three-way tie!

**14. The lesson learned by Spider-Man in *Amazing Fantasy* #15 was:**
A) Don't take any wooden nickels.
B) With great power comes great responsibility.

Background ™ & © their respective owners

C) When in doubt, jack 'em out.
D) New York's got the best hookers.

**15. What is the job of Mike Baron and Steve Rude's superhero Nexus?**
A) Short-order cook
B) Pilot
C) Assassin
D) A really, really big part in the *Star Trek: Generations* flick

**16. Which comic creator has not appeared in a comic acting as himself?**
A) Peter David
B) Scott McCloud
C) Julius Schwartz
D) Grant Morrison

**17. How was Julia Pennyworth related to Batman's butler Alfred in the pre-Zero Hour era?**
A) Niece
B) Daughter
C) Great-grandmother
D) Wife

**18. Where do those wacky *Star Wars* heroes agree to meet while at the Mos Eisley spaceport?**
A) Docking Bay 94
B) Block AA-23
C) Dantooine
D) McDonalds, for some food, folks, and fun

**19. What penciler always draws characters so that you're looking up their noses?**
A) Jack Kirby
B) Wayne Boring
C) Gil Kane
D) Walt Simonson

**20. Where does Concrete's body come from?**
A) A freak construction worker accident
B) Some wacky aliens
C) He was born that way
D) Pergament

**21. Which of the following Marvel heroes is not a mutant?**
A) Jean Grey
B) The Falcon
C) Spider-Man
D) Northstar

**22. In the Elementals, Morningstar, the fire elemental, is married to:**
A) Nuada of the Silver Arm.
B) Elric of Melnibone.
C) Merlin Ambrose.
D) Marvin Hamlisch.

**23. Captain Kirk was forced into combat with the alien Gorn by which race of beings?**
A) The Metrons
B) The Klingons
C) The Andorians
D) The French, which really cheesed Kirk off, so he went there, but before he could kick their asses, they all surrendered

**24. Before becoming the crimson-faced jerk that he is, the Red Skull was a:**
A) Street car conductor.
B) Knockwurst and sauerkraut vendor.
C) Republican.
D) Bellhop.

**25. In *Youngblood* #10, the last thing to go through Chapel's mind was:**
A) "This better be really, really good for sales."
B) "I liked comic gimmicks more when they were polybags and variant covers. This kinda gimmick stings."
C) The right side of his head.
D) All of the above. ☆

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1.C | 2.D | 3.C | 4.B | 5.C | 6.B | 7.A | 8.B | 9.B | |
| 10.B | 11.C | 12.B | 13.D | 14.B | 15.C | 16.A | 17.B | 18.A | |
| 19.C | 20.B | 21.C | 22.C | 23.A | 24.D | 25.C | | | |

**A N S W E R S**

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# MISSING LINK

## WIN!

### *X-Men* (vol. 1) #58

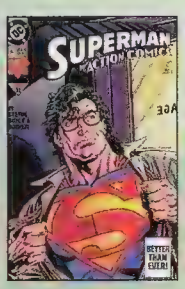
***The first appearance of Alex Summers as Havok!***

Each month, we list three comic book issues that contain something in common: in content, characters, creators, or the like. Your job is to tell us what that something is.

For example, what do *Uncanny X-Men*#144, *Marvel Team-Up*#122, and *She-Hulk* (vol. 2) #8 all have in common? That's easy: all three feature guest appearances by the Man-Thing.

Get the idea? We'll randomly select an entry out of all the correct ones we receive. The winner of this month's contest will receive a copy of *X-Men*#58, by Neal Adams and Roy Thomas! So good luck, and good sleuthing! (And remember—you need to *read* the three books!)

### Here are this month's batch o' books:




*Action Comics*#692

*Hardcase*#19

*X-Men Classics*#2

Send all entries to:
**Missing Link #47**
**c/o Wizard Press**
**151 Wells Ave.**
**Congers, NY 10920-2064**
***Hurry!* All entries must be received by August 31, 1995!**

**CONGRATULATIONS** to Homer B. Hendricks, from Hillsdale, Mich., the winner of issue #41's Missing Link! He actually read the three issues—*Eternal Warrior* #12, *H.A.R.D. Corps* #23, and *X-Factor* #104—and figured out that each of them featured characters being possessed! Go, Homer!

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and Roscoe's dog, Flash. That pooch can find practically anything, and way too fast. Print your name, age, address, city, state, zip code, telephone number with area code, and the Missing Link on a three-by-five-inch index card or a standard postcard. Mail each entry to Missing Link #47, c/o Wizard Press, PO Box 118, Congers, NY 10920-0118. Enter as many times as you like. Limit one entry per envelope. No mechanical reproductions will be accepted. All entries become the property of Wizard Press, and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winner. No cash equivalent or substitute prize is offered. The prize will be awarded in the name of the contest winner and is not transferable. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. I just can't stay inside all day. I've gotta get out and catch some of those ra-ae-ays. Everybody's smiling. Sunshine day. **All entries must be received at contest headquarters by August 31, 1995.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winner will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on September 1, 1995, by Wizard Press. All decisions are final.

For the winner's name, available after September 15, 1995, send a stamped, self-addressed envelope to Missing Link #47 Winner, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just watch this section!

scene

by Lea Hernandez

# manga in your mailbox

Since the first Manga Scene column, I've received a number of bits and bytes of mail. Many of these letters include questions about favorite series or creators, but the most common request by far is, "Where can I find books, tapes, videos, CDs and all sorts of anime merchandise?"

The obvious answer is to check with a local comic book or video store. Good comic stores now carry translated manga, English-language magazines and translated anime on video (and often laser discs as well). A decent video store will carry some translated anime and laser discs.

But suppose you don't have either of these near you, and you're stranded in the middle of anime wasteland. What's a fan to do? The good news is that there are a lot of anime/manga specialty stores out there that do mail order, and a number of those via fax and e-mail, as well as U.S. mail! (One of the stores even has a page on the World Wide Web.) All take credit cards and money orders, and some will even do special orders for you.

A few tips on ordering:

**1)** Be patient. Personal checks take time to clear. Special orders are usually sent in batches to Japan, then have to be hunted down. Give this time to happen before panicking.

**2)** For faster service use a credit card or, if you don't have one, a money order. Money orders can be purchased inexpensively from the post office (they're about 75 cents).

**3)** Choose alternates. Some popular items run out quickly.

**4)** When ordering, always know the title, at the very least. The "anime/manga with the girl that carries a big gun," just won't cut it.

*Oh My Goddess!* is one of many sought after titles from mail-order houses.

## KEY

**LDi** = laser disc, imported (in the original Japanese)
**LDt** = laser disc, translated
**V** = video, translated (virtually no stores import videos because they are so costly compared to laser discs)
**CD** = compact disc, imported or domestic
**Mi** = manga, imported
**Mt** = manga, translated
**B** = books, imported
**M** = anime magazines
**GK** = garage kits. Called this because they were originally made in garages! They are generally of figures, particularly pretty girls.
**PK** = plastic kits, such as robots (mecha)
**T** = toys
**MSC** = miscellaneous items. Everything that doesn't fall into the above categories—stationery, pens/pencils, rubber stamps, posters, calendars, etc.
**MC** = MasterCard
**V** = Visa
**AE** = American Express
**D** = Discover
**MO** = money orders
**PC** = personal checks
**SB** = stop by for a visit if you're in the area!

## *Anime Archive*

Not a store, but a supplement from Capital City Distribution. It contains translated manga, anime adaptations, videos, imported books and resin figure kits. A good option for folks whose retailers order through Capital City. Just ask your retailer to see *Anime Archive*.

## Nikaku Animart

One of the oldest anime/manga/miscellaneous items stores, Nikaku carries everything, and lots of it. I personally recommend it for selection, service and in-store ambiance (if you happen to be able to drop by).

**Voice:** (408) 971-2822; **fax:** (408) 971-0856; **e-mail:** nikaku@netcom.com

615 N. 6th Street, San Jose, CA 95112

**Catalog:** Updated every 2-3 months. Request via mail (send a stamp), fax or e-mail (subject: catalog request).

Order via phone, fax, mail or e-mail.

Special orders on CDs, laser discs and videos only.

Credit card and money orders shipped

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the same day if received before 2:30 p.m. Personal checks must clear before shipping.

LDi, LDt, V, CD, Mi, Mt, B, M, PK, T; **Accepts:** MC, V, MO, PC; SB.

## Planet Anime

Houston, Texas' very own anime store. Recommended by anime/manga fans on Internet (a difficult bunch to please!).

**Voice:** (713) 523-7122; **fax:** (713) 523-3574; **e-mail:** planet@sam.neosoft.com

2435 Pines Blvd, Houston, TX 77005

**Catalog:** Call or write.

Order via phone, fax, mail or e-mail.

Call on special orders. Special orders require a money order or check for 20 percent of total cost, and 3-6 weeks for search.

Orders paid with personal checks take 4-6 weeks to ship.

LDi, LDt, V, CD, Mi, Mt, B, T, PK, GK, T; **Accepts:** MC, V, AE, D, MO, PC; SB.

## alt.ant

Started by University of California at Irvine Bookstore Associate Director (and anime fan) Mike Kiley, alt.ant is another popular source with Internet users. (They also have a full-service music store.)

**Voice:** (800) 829-BOOK (ask for alt.ant) or (714) 824-4930; **e-mail:** alt-ant@uci.edu

200 UCI Student Center, Irvine, CA 92717

**Catalog:** World Wide Web page http://bookweb.cwis.uci.edu:8042/ The page contains all pertinent details on UCI Bookstore, as well as alt.ant info and ordering details. Call for availability otherwise.

Order via mail, phone (credit card only), or e-mail.

Call on special orders. UCI offers a $10 a year discount club, which gives discounts for alt.ant and UCI Bookstore media.

LDi, LDt, V, CD, B, M; **Accepts:** MC, V, AE, D, MO, PC; SB (ask for directions after entering the UCI campus).

## Mikado Laser Japan

Located in San Francisco's very cool Japan Town.

**Voice:** (415) 922-9450; **fax:** (415) 922-1682

1737 Post Street Suite 8, 9 or 10 (any one will do), San Francisco, CA 94115

**Catalog:** Call or write for their free bimonthly flyer.

Order via phone, fax or mail.

Special orders: need the title and a 50 percent deposit.

LDi, CD; **Accepts:** MC, V, AE, D, MO (no checks); SB (@ Geary and Post Streets, inside Japan Town).

## Sight and Sound

Another fan favorite.

**Voice:** (617) 469-0025; **fax:** (617) 894-9329; **bbs:** (617) 895-5990

27 Jones Road, Waltham, MA 02154

**Catalog:** Both a small, free monthly and a deluxe, 420-page monster with a color cover ($39.95 + $3 shipping). Request via phone, fax or mail.

Order via phone, fax or mail. Ships to U.S., Canada and APO only. Overseas orders must have a U.S. address to ship to.

LDi (by special order), LDt, CD; **Accepts:** MC, V, D, MO, PC; SB.

## Laser Craze

Yet another fan favorite. Exclusively laser discs.

**Voice:** (800) 828-DISC; **fax:** (617) 267-2271 (24 hours)

329 Newbury, Boston, MA 02115

**Catalog:** A free magazine updated every 2-3 months.

Order via phone or mail.

Special orders require a title, SKU number (if possible), and a credit card number. The credit card will not be billed unless the title is shipped from Japan. Placing a special order is an agreement to buy merchandise.

LDs only; **Accepts:** MC, V, AE, D, MO, PC; SB.

## Books Nippan

The granddaddy of all bookstores, Books Nippan has been in business for over 10 years. Still another resource recommended by Internet users.

**Voice:** (800) 427-6100 or (213) 811-9636; **fax:** (213) 891-9631; **e-mail:** nippan@netcom.com

605 W. 7th Street, Los Angeles, CA 90017

**Catalog:** Updated annually; free to anime fans. Request by phone, fax or get the e-mail catalog from nippan@netcom.com.

Order via mail or phone.

Special orders are accepted at no extra charge. LDs, CDs and videos require a title, releasing company and product code. Magazines require a title, issue, date and publishing company. Books require titles and publishers. A 50 percent deposit is required on orders over $100.

Fans can join the Books Nippan discount club for 20 percent off of anime-related merchandise. $12 covers the one-year membership, and the discount begins immediately. Members receive a plastic membership card and catalog.

Books Nippan plans on adding other anime merchandise, like stationery, soon.

LDi, LDt, V (translated and imported), CD, B, M; **Accepts:** MC, V, MO (mail order only with money orders); SB.

Mian from *Caravan Kidd*

Thanks to all the *Wizard* Manga Scene readers who e-mailed me their thoughts. Keep the e-mail coming to akiyama@cris.com. ☆

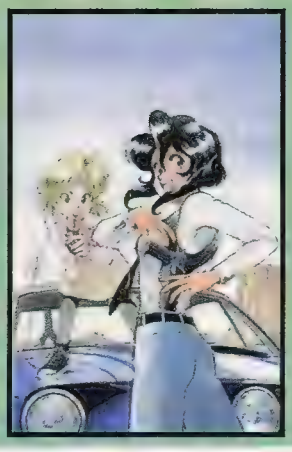
*Lea Hernandez has lettered and retouched manga for 10 years and serves as moderator of Japanese animation and manga for the online service GEnie.*

# pick of the month

## manga:
### *Gunsmith Cats*

(Dark Horse)

Another politically incorrect selection, *Gunsmith Cats* has two very off-color gags, some inventive violence and is guilelessly gun-happy. Set in a carefully referenced Chicago, *Gunsmith Cats* centers around two female bounty hunters, Rally Vincent (a gunsmith) and Minnie May (an adorable explosives expert).



All the superhero artists who have been shamelessly swiping off of Masamune Shirow (*Ghost in the Shell*) for poses, costumes and armor will now have a pile of reference for brilliantly paced action to enliven their pinups. *Gunsmith Cats* is a monthly, 10-issue, black-and-white series beginning in June. Enjoy!

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This mature series delivers a sophisticated plotline as "Blade Runner" meets "Total Recall" in this gritty New Wave sci-fi thriller where robots have emotions and nothing is like it appears. You'll agree that Armitage is the sexiest 'toon to ever pack a piece.

## KISHIN CORPS

If you're into Robots, this Retro-Sci-Fi series is what you've been waiting for!

In 1941, a Manchurian train is boarded by the evil Kanto Army searching for Dr. Takamura's black box module, but his young son, Taishi, escapes with it as mysterious Aliens descend from the sky, killing everything in their path. Just when Taishi is to save the day–this is Kishin Corps!

The secret battle lines are drawn between the Kanto Army, The Aliens and the Nazis. Kishin Corps is the Earth's only hope. And this is just the beginning!

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# the WIZARD OF CARDS

## In Fleer's Future

Fleer's *Batman Forever* Metal trading cards push the limits of printing technology in the high-end collectible card market. And Fleer's product manager Steve Charendoff wants the competition to know it.

"This is the line in the sand. If someone else is going to try to push off another product as the 'highest end,' they're going to have to beat this," he says. "The *basic* cards in this set are the stuff of chase cards."

Due for release in late May, the *Batman Forever* Metal cards are made from a four-step process that incorporates hand-engraved metallized foil. The cards are apparently so thick that they'd break the spokes off your bike.

"The Metal set is targeted more towards the serious card collector, the serious comic book collector and the Batman enthusiast," says Charendoff. "This is not for everybody. The Metal set is where *Wizard*'s core audience is going to hang their hat."

Of course, a collectible card set is incomplete without chase cards. The *Batman Forever* Metal features three types of chase cards. There's a Silver Flasher chase included in each pack, a Gold Blaster in every three packs and a Hologram in approximately every 18 packs. The $2.99 packs contain eight cards each.

Fleer is also releasing the *Batman Forever* Fleer Ultra trading card set, which will feature special scenes from the movie. "The Ultra set is geared more towards the mass market," explains Charendoff. "It's affordable for more casual fans of the movie [and] more casual card collectors."

The Ultras bear Fleer's signature foil stamp and UV coating. As an added bonus, Fleer chucks a hologram in every pack. There are eight cards in each $1.99 pack.

In other Fleer news:

• The Fleer Ultra *Waterworld* is a 150-card set, based on the upcoming Kevin Costner summer action-adventure film, that features foil stamping, UV coating and action-packed photography. The set, which will be released in July, has a suggested retail price of $1.49 for an eight-card pack.

• The Fleer Ultra *Mighty Morphin Power Rangers—The Movie* card series is slated for a mid-June release. This will be the first Power Rangers trading card set to feature the characters on pop-up cards or holograms, according to Fleer's Steve Charendoff.

The chase cards will include the insertion of one Power Pop-Up in every pack. There are 24 Power Pop-Up cards featuring all the Power Rangers, Evil Space Aliens and a number of assorted characters. Each die-cut Power Pop-Up will unfold to create a free-standing, three-dimensional card.

Fleer will also randomly insert hologram cards of the characters, including the newest villain, Ivan Ooze. The eight-card packs will each carry a suggested retail price of $1.49.

• The premiere edition of Fleer Ultra Spider-Man cards swings into stores in June, with a 150-card set painted by the same artists who contributed to the X-Men '95 set. The basic set consists of 63 heroes and villains, along with seven subsets: Legacies, Milestones, The Venom Flows, Team-Ups, Unlikely Allies, Carnage U.S.A. and Arachnophobias.

Five limited-edition chase card sets feature a gold foil signature series, Chromium Masterpieces, Gold Web cards, ClearChrome cards and Holoblast images. Artists featured include Nelson, Dave DeVries, Dimitri Patelis and Peter Scanlan from the upcoming 1995 Marvel Masterpieces series. Golden Web cards include art from Julie Bell, Boris Vallejo, Simon Bisley, Ken Kelly, Dave Dorman, Richard Corben, Lee MacLeod, Ian Miller and Joe Jusko.

Packs of 10 will each carry a suggested retail price of $1.79.

• Fleer Ultra X-Men '96 debuts in October, featuring 113 basic cards drawn by Adam, Andy and Joe Kubert, computer-colored and printed in chromium. The set includes three levels of chase cards.

• Fleer has also acquired the rights to produce *Ace Ventura Goes to Africa* trading cards, based on the sequel to Jim Carrey's smash hit, *Ace Ventura Pet Detective*.

## TOPPS' UFOS 'N' MANIACS

Topps discloses the mystery of The *X-Files* Trading Cards: Season One set, shipping in late August.

The award-winning Fox series, created by Chris Carter, comes to you in a premium trading card series. The 72 card super-premium set features episodic shots from the first TV season—plus 24 cards featuring original, newly-painted artwork from Thom

™ & © DC Comics

Fleer's *Batman Forever* Ultra set.

™ & © DC Comics

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Neat, shiny cards! Fleer's *Batman Forever* Metal cards should be out now!

Ang and Cliff Nielsen. There are also three levels of chase cards, including one in every pack. The set boasts six etched-foil comic cover inserts painted by *X-Files* cover artist Miran Kim and four Topps Finest chromium photo chase cards. Suggested retail price is $1.50 per pack.

Topps is also releasing a premier trading card series on the most unpredictable creatures in show biz—the Animaniacs. Look for Yakko, Wakko, Dot, Pinky, Brain and the whole gang this June. Each pack has seven cards, plus either one "foil maniac" insert card or chase card, *and* a sticker. Artwork is all production art and animation cels on cards that are UV-coated on both sides. Suggested retail price is 99 cents per pack.

*The Empire Strikes Back* Widevision series touches down in July with a 144-card series in the wider 2.5-by-4.75 inch format.

Card backs feature on-set photos, SFX secrets, storyboards and Lucasfilm archive photos, most of which have never been seen before. All are UV-coated on both sides and foil-stamped with holofoil.

Two levels of chase cards include: the 10 Chromium Topps Finest Cards by renowned production illustrator Ralph McQuarrie, and six Mini-Poster Art cards, featuring the finest of the movie poster one-sheet art, straight from the Lucasfilm Archives.

Each pack contains nine super-premium cards, with each pack carrying a suggested retail price of $1.99.

## COMIC IMAGES' COLLECTIBLES

Comic Images releases *Species* Collector Cards in June, a 90-card photographic series based on MGM's new science fiction film.

The full-color card backs will reveal the complete story of the film, along with behind-the-scenes information on production, stars, etc.

Chase cards include six "superstar of the film" Chromium Cards, a metallic random insert. A rare three-card subset featuring Sil, the alien star of the movie, will be randomly inserted. One uncut sheet of six special cards not appearing within the series will be included in each case. A Limited Edition Medallion Card, uniquely designed and numbered with a certificate of authenticity, will be randomly inserted in the series.

Each 10-card set carries a suggested retail price of 79-99 cents.

Comic Images will also release The Best of Royo Collector Cards in June, featuring Luis Royo's science fiction and fantasy style of art.

Bonuses include six MagnaChrome metallic chase cards, autographed cards (only 500 of these randomly inserted cards will be available), a Limited Edition Medallion Card and a three-card MagnaChrome "Creatures" subset.

The seven-card packs carry a suggested retail price of $1.89-$2.29 per pack.

## OUT OF THE SKYBOX

*Star Trek: Voyager* Series One Collector Cards beam down in June as the first of a two-part set.

Series One, which focuses on the premiere episode of the new hit TV show, will contain 98 cards. The second series, slated for a November release, will include summaries of each episode from the first season.

Series One bonus cards include an Emergency Holographic Doctor Program Card, nine Spectra character cards, an exchange card for the new SkyMotion card featuring the U.S.S. Voyager, and three offer cards for Expand-a-Cards, which are fold-out cards.

Featuring full UV coating, each eight-card pack has a suggested retail price of $1.49.

SkyBox unveils Disney Premium Collector Cards in June, featuring Mickey Mouse, Minnie Mouse, Donald Duck, Daisy Duck, Goofy and Pluto. The ultra-premium series will include high-resolution artwork and stills from classic Disney shorts and archival art. All cards will include a gold foil-stamped border and will be completely UV-coated.

The 80-card series will also include a seven-card Classic Movie Posters subset and a six-card Classic Comic Covers subset.

There will be two levels of bonus cards: nine SilverScreen cards, featuring Disney's most notorious villains, and two special foil-enhanced hologram cards. Packs will each contain six cards and carry a suggested retail price of $2.99.

## NEW CHAOS! NEWS

We've got new info on Evil Ernie's 100-card mega-premium, Glow-in-the-Dark Chromium card set, which rips through stores in June. Subsets will include the popular Lady Death triptych cards, and chase cards will include work by—in addition to Steven Hughes, Val Semeiks and Jim Balent—a mystery guest artist. Plus, one thousand cards will be autographed by EE creators Brian Pulido and Steven Hughes. Pricing information was unavailable for the eight-card packs.

*All this good stuff was compiled by the always-willing* Wizard *freelancer Buddy Scalera and randomly selected members of the always-working* Wizard *staff.*

™ & © Twentieth Century Fox Film Corporation

*The X-Files* card set from Topps.

™ & © Lucasfilm Ltd.

Rebels beware! *The Empire Strikes Back* Widevision cards from Topps are coming.

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A sneak-peek at this summer's blockbuster—BATMAN™ FOREVER!
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# BATMAN FOREVER

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Batman™ and Bruce Wayne™ are targeted for revenge by two formidable villains – Batman™ by Two-Face™ (former Gotham City District Attorney Harvey Dent™) and Bruce Wayne™ by The Riddler™ (Ed Nygma™, an inventor at Wayne Enterprises). As Batman™ fights both these forces, he and Bruce Wayne™ become entangled with a newcomer to Gotham City, Dr. Chase Meridian™, a psychologist who specializes in dual personalities. Joining Batman™ to bring back order to Gotham City is Robin™. Together, these two heroes fight crime with the aid of newly designed, better-than-ever costumes and high-tech equipment!

## THE STARS

Val Kilmer is BATMAN™ • Tommy Lee Jones is TWO-FACE™
Jim Carrey is THE RIDDLER™ • Nicole Kidman is DR. CHASE MERIDIAN™
and Chris O'Donnell is ROBIN™

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Batman™ Forever and Fleer make their trading card debut together in late May 1995. This Premiere Movie Art Edition features original art based on Warner Brothers' Batman™ Forever. These are the images of Batman™ at the peak of his power, fury and brilliance. Images that have made him what he is today and what he will be ...*forever*.

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BATMAN™ METAL FOREVER

*"1994 CARD COMPANY OF THE YEAR"*
*– Internal Correspondence, January 1995*

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# COMIC watch

SUPERMAN: THE MAN OF STEEL ™ & © DC Comics

## *Superman: The Man of Steel #0*

**Writer: *Louise Simonson***
**Artists: *Jon Bogdanove & Dennis Janke***
**Publisher: *DC Comics***
**Release date: *October 1994***

The folks at DC have recently created the perfect foil for Superman, and we're not talking gimmick covers. He's Conduit, the Man of Steel's newest major nemesis. A childhood chum of Clark's who couldn't cope with being second best to CK, Kenny Braverman carried his hatred for Clark through life, constructed a powerful high-tech armor for himself, and began planning Clark's funeral. While he may be currently known as the S.O.B. (that's Supes's Old Buddy!) who forced the Kryptonian to "kill" his alter ego and parents in "The Death of Clark Kent" epic, Supereaders got the scoop on Braverman in last summer's "Peer Pressure" story. *Superman: The Man of Steel* #0 launched this story, in which Kenny, who was born right at the time when Supes's rocket crashed near Smallville, started sending the reporter old photos with Clark's image ripped out of 'em. Conduit also tried to kill Supey, who, in turn, figured out who Conduit was in *Adventures of Superman* #0. Then things went wild in the "Death of Clark" epic, in which Condy—who slowly pieced together Supes's secret identity—used his newfound knowledge about Clark to terrorize him. However, all the chaos begins in this first post-*Zero Hour* Superbook; Kent survives a few of Conduit's attempts on his life and saves some kids from an orphanage inferno, frustrating arsonist Conduit even more. Well, since the "Death" epic started its own fire with readers and collectors, and it has far-reaching ramifications—like Lois's disappearance and possible demise (yeah, right!)—Conduit's first appearance in this issue makes it a true watchable. ☆

# good & cheap

by Mike Searle

MIRACLEMAN ™ & © Eclipse

## *Miracleman #1-#2*

**Writer: *Alan Moore***
**Artist: *Garry Leach***
**Current Total Value: *$4.75***

Eclipse's *Miracleman* is one of *the* best series of all time!

Writer Alan Moore takes the old-fashioned ideas of the original 1950s *Marvelman* (retitled *Miracleman* for obvious legal reasons), and turns it into an epic as unique and contemporary as it is fantastic.

Mike Moran (Miracleman) and wife Liz are ordinary people, until Mike unwittingly releases the forgotten superpower within him when he remembers a trigger word implanted—and subsequently buried for 18 years—in his consciousness. As a superhuman loose on the world again, Miracleman attracts the attention of Johnny Bates, head of Sunburst Cybernetics and former "sidekick" Kid Miracleman.

Imbalanced from the time of his original creation, and power-hungry as a result of being the sole superhuman on the planet for the last 20 years, Bates sets out to destroy Miracleman. Bates is evil incarnate, and Miracleman, the underdog, must stop him. The resulting battle is one of the most memorable in comics, drawn in horrifyingly beautiful detail by Garry Leach. (You don't even want to know what happens to the poor secretary who drops her coffee!) But be warned, the battle with Bates is just the beginning... ☆

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# PICKS
## FROM THE WIZARD'S HAT

HERE'S A LISTING OF THE HOTTEST BOOKS, AS SELECTED BY THE *WIZARD* STAFF, SHIPPING IN JUNE!

## Spawn: Blood Feud #1

**Writer:** ***Alan Moore***
**Artists:** ***Tony Daniel & Kevin Conrad***
**Release Date:** ***June***
**Cover Price:** ***$2.25***

**IMAGE** Fresh from his popular *Violator* mini-series, Alan Moore returns to "Earth-Todd" with a four-part tale about vampires—that is, if you believe that Spawn is a blood-sucker, as some people want you to. Monster-hunter John Sansker has set his sights on Spawn as his next trophy, and his cunning plan involves convincing the police and media that Spawn is a member of the undead. His efforts create a witch hunt that leaves Spawn depleted and ready for the kill.

"Sansker's a big, bad dude who came out of nowhere," says penciler Tony Daniel. "I think it's gonna be really cool." Helping track down Al Simmons are two detectives, Sam and Twitch, while the rest of Spawn's "usual cast of bums" will be out in full force, too, Daniel notes.

But a Spawn witch hunt won't be Al's only trouble. He's also suffering from horrific nightmares, which include visions that hold the key to the secrets of his changing costume. "We'll learn a lot about his costume from his nightmares," Daniel says. "He sees it floating around him, and he walks through a world full of costumes like his, as if it's a creature all on its own."

Unfortunately, the nightmares also involve terrible scenes of human death and destruction—scenes that seem to come to life when Spawn awakens. "Spawn comes out of these blackouts, and he finds he doesn't know where he is or why all these people are dead around him," Daniel explains. He has an inkling he may have been involved—especially since there's blood all over his hands.

This shocking story spins out of a six-page prelude that appears in *Spawn* #32. That offers the jumping-on point for this tale by one of the comic industry's revered masters of horror. —Craig Shutt

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# Spider-Man: Maximum Clonage Alpha

SPIDER-MAN: MAXIMUM CLONAGE ALPHA ™ & © Marvel Entertainment Group

**Writer:** ***Tom DeFalco***
**Artists:** ***Ron Lim & Al Milgrom***
**Release Date:** ***June***
**Cover Price:** ***$4.95***

**MARVEL** This issue kicks off the six-part climax to the year-long schemes being hatched by the Jackal, answering a lot of questions while raising some new ones, too. The story explodes out of the events in May's *Spectacular Spider-Man* #226, which revealed who really is the Spider-Clone. It then segues into *New Warriors* #61, which acts as a prologue to *Alpha*, a 48-page book with a clear-chromium cover.

The Jackal's world-domination plot reaches its culmination in this crossover, which includes *Web of Spider-Man* #127, *Amazing Spider-Man* #404, *Spider-Man* #61, *Spectacular Spider-Man* #227, and *Maximum Clonage Omega*, which features a chromium cover, too. His plans are surprisingly assisted when one of the Spider-Men joins the Jackal's side!

"'Maximum Clonage' implies a lot of clones, and we intend to deliver on that promise," says Bob Budiansky, editor-in-chief of the Spider-Man titles. "But by the end, we'll have narrowed the field considerably." Indeed, this story leads into an epic that defines who will assume the Spider-Man role, leaving the Scarlet Spider (whichever Parker he is) to join the New Warriors, at least for a while.

Just to keep things hopping along the way, the storyline reveals secrets of Kaine's past, adds a touch of the Punisher, and crosses over into *New Warriors* #62. —CS

# X-O Manowar #50-X & #50-O

**Writer:** ***Ron Marz***
**Artists:** ***Andy Smith (X), Bart Sears (O) & Ray Kryssing***
**Release Date:** ***June***
**Cover Price:** ***$2.50 each***

**ACCLAIM/VALIANT** This month in the Valiant Universe, X comes before O for a very special reason, says editor Lynaire Brust. "We know it's a cool story, and we want to let the readers know in a big way."

The first clue comes from the covers, which fit together to form a double-sized image that is also being released as a poster. Featuring a large X on the left and an O on the right, they depict two versions of the X-O armor. The second clue comes from the armor displayed on the right side (#50-O), which becomes Aric's new fighting togs following this story's tumultuous events.

The third clue comes from the guy in the middle of the covers, Alloy. He is created when Aric forces the reanimated consciousness of Paul out of the Pol-bekhara armor, which Paul stole from Aric in #49 and altered as he saw fit. That compels Paul to animate the Shanhara armor (Aric's other armor, which was destroyed), transforming him into the villainous Alloy. Aric must battle this new threat while adjusting to his reformed Pol-bekhara armor, which still retains Paul's alterations. Of the title's new beginning, Ron Marz says, "Everything is moving forward; we're forming a full, sensible Rogue's Gallery of villains for X-O. There won't be as many ninjas or spies, and when he goes into space again soon, the villains won't be the Spider Aliens." It all starts here, folks! —CS

X-O MANOWAR ™ & © Acclaim Comics Inc.

# Godzilla #1

GODZILLA ™ & © Toho Co. Inc.

**Writer:** ***Kevin Maguire***
**Artists:** ***Brandon McKinney & Keith Aiken***
**Release Date:** ***June***
**Cover Price:** ***$2.50***

**DARK HORSE** Godzilla is going to be one busy irradiated lizard when his ongoing series starts off, promises editor Robert Conte. The first four-issue arc picks up where his previous appearance in *Dark Horse Comics* #10 and #11 left him: under the sea, in serious doo-doo.

In that earlier story, a vengeful scientist injected the great green galoot with a toxin that she thought killed him. But now, people are dying from being exposed to contaminated water, and research group G-Force and the United Nations figure out the cause. They create Cybersaur, a Mecha-Godzilla-like dude who's charged with stopping Big Green from trashing the West Coast. Rest assured, the resulting fracas won't be pretty.

That little to-do will be followed by Art Adams, using issues #5-#8 to show what happens when space aliens try to capture the huge lizard who's got nuclear halitosis. Maguire will switch over to the art chores for these issues.

Then film director Alex (*Sid & Nancy*) Cox presents his first-ever comics script in issues #9-#12. In that arc, Godzilla goes back in time and becomes Napoleon's major weapon as he conquers France. "History books didn't acknowledge this because they were afraid of people's reactions," Conte reveals. "We figure that up to the time when film was invented, it's entirely possible that Godzilla was there." Hold on tight, it sounds like a bumpy ride. —CS

# Solar, Man of the Atom #50

**Writer:** ***Dan Jurgens***
**Artists:** ***Dan Jurgens & Dick Giordano***
**Release Date:** ***June***
**Cover Price:** ***$2.95***

**ACCLIAM/VALIANT** This issue forms the climax to writer-artist Dan Jurgens' first major storyline and redefines who Solar is—both for the readers and the hero himself. "Solar is probably the most schizophrenic character in comics," Jurgens laughs. "He's split himself up, he's wiped out an entire planet, he's gotten a little messy. Issue #50 will be a cathartic experience, one that hopefully leaves us with something better."

Readers will learn the answer to what's been going on in the new Solar Universe, which Jurgens relaunched for Valiant in #46, his first issue. "It's going to explain where he's at and who all these guys are," he promises. "These guys" are the new heroes, including Sentry and the rest of the Lightning Brigade, who sprang full-blown onto the pages of #46. "You get big doses of what's happening in this world in #49, but #50 really wraps things up."

One thing it won't wrap up, however, is the ultimate fate of the Lightning Brigade, he reveals. "I designed these characters to be important. They can go off and do great things on their own." This climax leads into a two-part interlude beginning with #51, which fills in a few of the gaps occurring after #45. "It offers Solar a chance to evaluate where he is after everything he's been through." By the way, Jurgens hands the art responsibilities over to Tom Grindberg starting with #51, but remains the title's writer. —CS

SOLAR, MAN OF THE ATOM ™ & © Western Publishing

# MORE PICKS

**The following pages list the peachiest titles shipping in June, as selected and written by the *Wizard* staff. Books marked with a check ✓ sign are comics that should not be overlooked on the often-stuffed comic shelf.**

### ✓ AQUAMAN #11

**DC COMICS** You just can't go home again. Well, Aquaman finds that out the hard way, when he returns to a wrecked and deserted Poseidonis. And if that wasn't enough, ol' fish boy finally gets to bump uglies with Dolphin, when bam, in walks his old ball and chain, Mera. By Peter David, Marty Egeland and Howard Shum. David says, "This is the issue that brings together a lot of plot threads that have been introduced since my inception on the book. When I embarked on this, the year-long story arc that I was starting on had Aquaman's fundamental unhappiness and his feeling of isolation, and the introduction of Dolphin into his life. #11 brings all of those to a head, and on the one hand resolves a lot of them, and on the other hand sends the story off into a fairly surprising direction. I tend to think that the last page will have people's jaws collectively dropping." Oh, boy. **$1.75**

### ASH #4

**EVENT** Learn more about that quirky Gabriel guy, who gives a big assist to Ash during the whole subway fiasco. Also, that weasel Actor puts his plans into motion, and you'll see what Ash's biggest secret is! (Ten bucks it's about O.J.) By Joe Quesada and Jimmy Palmiotti. **$2.50**

### BATMAN BOOKS

**DC COMICS** It's Bat-hype month! If you're not sick yet of seeing the Bat everywhere you look, then check out these cool Bat-core books. First off, in *Batman* #521, Killer Croc is busted out of Arkham and Batman chases him all the way to the swamps of Louisiana to find out who Croc's mysterious jail breaker is! (Five bucks says it's Gambit. Never trusted that cagey frog.) Eyes downside, spud, to *Batman: Shadow of the Bat* #41, where the Caped Crusader finds himself and Anarky tied to a big mother of a blimp that's packed full of explosives. And after he manages to untie himself there, he just goes and gets tied up again, this time to a buoy in *Detective Comics* #688, courtesy of Captain Fear. ("Captain Fear"?) **$1.95 EACH**

© DC Comics
BATMAN #521

© Jeff Smith
BONE #20

© Top Cow
CYBERFORCE #15

© Dark Horse
GHOST #3

### BONE #20

**CARTOON BOOKS** Fone Bone, Thorn and Gran'ma Ben head out on a perilous voyage in the valley after they get some mysterious message. Sounds kinda like *Pitfall*, that cool Activision game for the ol' Atari 2600. Maybe Fone Bone'll get to hop over alligators and stuff! Also, Phoney Bone basks in his role as dragonslayer. By Jeff Smith. **$2.95**

### CATWOMAN #23

**DC COMICS** "Family Ties," Part 2 (of 3). This issue, Alex and Mallory get into a big fight over how to spend $100, and it's up to little Andy to save them. Unfortunately, Skippy doesn't help any by eating 40 pounds of mayonnaise. Also, Catwoman heads to Gotham to get some help from one mob family in order to prevent another family from killing her! By Deborah Pomerantz, Jim Balent and Bob Smith. **$1.95**

### CYBERFORCE #15

**IMAGE** Guess what? Just as Cyberforce comes to grips with its true origins, some wacky mystery pops up. Oh, and to make matters worse ('cause things can never be A-OK in comics, y'know), Cyberdata sets its ruthless plan in motion. But, hey, where's T.I.M.M.I.E.? (Geez, we can't go a month without mentioning that freak.) By Marc and Eric Silvestri, David Finch and Aaron Sowd. **$2.50**

### GEN[13] #3

**IMAGE** "Coda Island," Part 1 (of 3). Those lovable teens are sent to find one of Lynch's old friends, but their archeological dig goes awry when they stumble upon a mosquito trapped in amber from 65 million years ago. A little genetic engineering and bammo, Fred, Dino and the gang are back. No, no, just kidding. What they do bump into is the Coda! By Brandon Choi, J. Scott Campbell and Alex Garner. **$2.50**

### GENERATION X #6

**MARVEL** Jubilee and Skin visit ye ole Xavier Institute, where the Jubster meets up with her old pal Wolverine, who's in worse

# MORE PICKS

© DC Comics
GREEN LANTERN #65

© Dark Horse
GRENDEL TALES #4

shape than she could imagine. (Side note here: Is Wolverine ever not near-death these days? The last time he wasn't walking around as a living band-aid was *Obnoxio the Clown vs. The X-Men*, which was like 10 years ago or something.) By Scott Lobdell, Chris Bachalo and Mark Buckingham. **$1.95**

### GHOST #3

**DARK HORSE** "Arcadia Nocturne," Part 3 (of 3). Ghost takes on her biggest challenge when Cameron Nemo forces her to take a look deep inside herself. Take a journey back in time, as Ghost relives her past. By Eric Luke, Adam Hughes and Mark Farmer. **$2.50**

### ✓ GREEN LANTERN #65

**DC COMICS** "The Siege of Zi Charam," Part 2 (of 5). What the hell? Zi Charam? Sounds like something you get at your Bar Mitzvah. Anyway, this tale continues from *New Titans* #124, and sees Supergirl and Green Lantern teaming up to free the Titans from the clutches of the alien Progenitors. By Ron Marz, Ron Lim and Romeo Tanghal. Marz says, "This picks up right as the Titans emerge on the other side of the universe. The story focuses on what Green Lantern is doing, which is freeing half the Titans that have been captured by the Progenitors. Teaming up with Green Lantern is Supergirl. Besides just looking really cool together, we get into a fair amount of character play between them." **$1.75**

### ✓ GRENDEL TALES #4 (OF 4)

**DARK HORSE** War!/Ungh!/What is it gooood for?/Absolutely nuthin'. Well, Goran's got it bad with a major B. He's lost everything in this stupid war—his lover, brother, and faith in Grendel—except for his clan. And even that's threatened now, as the Grendel-Khan attempts to seize control of it. By Darko Macan and Edvin Biukovic. **$2.95**

### INCREDIBLE HULK #432

**MARVEL** When the sewers of New York City are hit with disaster, the Hulk must stop the rampaging Abomination. And speakin' of rampaging, it now seems that when the Hulk starts goin' into his berserker rage, he reverts back to Bruce Banner's body, but with the "Hulk smash puny humans" mentality. That just don't seem too kosher. By Peter David, Liam Sharp and Robin Riggs. **$1.95**

### LADY DEATH: BETWEEN HEAVEN AND HELL #4 (OF 4)

**CHAOS! COMICS** The battle of the bulges rages on as the power-hungry Purgatori continues to steal Lucifer's life essence from Lady Death, where it's been trapped for some 400 years. However, that all comes to question this issue. Also, this concluding issue gives more than a few hints into Lady Death's tragic past. By Brian Pulido and Steven Hughes. **$2.75**

### THE LONG HOT SUMMER #2 (OF 3)

**MILESTONE/DC** It's opening day at the new Utopia theme park. And you know what that means—yep, riots, and plenty of 'em! Dakota's biggest heroes come flyin' out of the woodwork to help straighten things out. And keep tabs on this summer's "hottest" crossover with *Icon* #28, *Xombi* #15, *Blood Syndicate* #29, *Shadow Cabinet* #15, *Kobalt* #15 and *Static* #26. By D.G. Chichester, Denys Cowan and Prentis Rollins. **$2.50 EACH; $0.99—BLOOD SYNDICATE**

### ✓ MAGNUS, ROBOT FIGHTER #55-#56

**ACCLAIM/VALIANT** New writer Keith Giffen hops on board the Magnus Train, and derails your favorite Robot Fighter faster than you can say Irwin Schwab! After Magnus has been missing for three months, Leeja sends Rai after him, only to find our hero battered and broken. Rai drags Magnus' sorry butt to Japan to recuperate and relax, but the country's natives are less than receptive. By Giffen, Andrew Currie and Mike DeCarlo. Giffen says, "These two issues are the perfect jump-on point for anyone who wants to give Magnus a shot. We're taking him in a whole new direction and redefining who he is, without coming in with that slash-and-burn attitude of invalidating everything that came before. I don't think people will be disappointed." **$2.50 EACH**

### THE MASK #5

**DARK HORSE** "The Mask Strikes Back," Part 5 (of 5). When that hulking moron Walter starts itchin' for a fight, it's up to Rick, Hugo, Archie or Ben to put on that power-giving mask and stop Walter's rambunctious acts. But which one of them's got the nerve to wear it? Find out in this tale by John Arcudi, Doug Mahnke and Keith Williams. **$2.50**

© Marvel
INCREDIBLE HULK #432

© Western Publishing
MAGNUS, ROBOT FIGHTER #56

# MORE PICKS

© Malibu

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### THE MAXX #17

**IMAGE** Being the kind-hearted (and big-footed) guy that he is, the Maxx decides to forgive Julia for being...shall we say a little promiscuous? Of course, Julia's more than a bit taken aback by this action, and Sara begins to put the whole thing together when she and the Maxx visit the shelter where it all started. By William Messner-Loebs and Sam Kieth. **$1.95**

### PITT #10

**IMAGE** Eight-year-old Timmy's powers start showing themselves when he attempts to handle his gift of universal light. And it's up to Pitt to give the li'l tyke a few pointers. Like, how you can be on issue ten of a "monthly" book after three years and still keep your fans. By Dale Keown and Brian Hotten. **$1.95**

### THE POWER OF SHAZAM! #6

**DC COMICS** Awright! It's all-out action, when Captain Nazi (hmmm...is he a bad guy?) returns and he goes blow-to-blow with the Big Red Cheese! Give 'im one for me, Cap'n Marvel! Also, poor Freddy Freeman gets busted up pretty badly in an accident. But don't feel too bad for him; I've got a strong hunch he'll be "flying high" real soon! By Jerry Ordway, Peter Krause and Mike Manley. **$1.75**

### PRIME #23-#24

**MALIBU** If you were one of the toughest heroes on the planet, what's the worst thing that you'd fear? Well, if you just happen to be Kevin Green, that'd probably have to be telling your mom that you were Prime. These two bi-weekly issues lead into next month's big *Power of Prime* mini-series, so get Primed! By Gerard Jones, Len Strazewski, Pat Broderick and introducing new regular artist John Statema. **$2.50 EACH**

### PROPHET #3

**IMAGE** Prophet finally gets some answers about his convoluted (somebody capitalize that C) origin, and he ain't too happy with the results. (He's really the genetically altered clone of Gary Coleman!) By Chuck Dixon and Stephen Platt. **$2.50**

### ROBIN #19

**DC COMICS** Well, rob me blind, make me do push-ups, and call me patriotic, the General's back in town! The big bad guy's got Robin trapped right where he wants 'im! And if the Boy Wonder doesn't act fast, it looks like he'll be doin' more than just peeling potatoes! By Chuck Dixon, new regular artist Mike Wieringo and Stan Woch. **$1.95**

### THE SANDMAN #70

**VERTIGO/DC** "The Wake," Part 1 (of 2). Matthew Cable finally wakes up after a six-year nap, during which he dreamed he was this raven serving under some dream god. Ha! Wouldn't that be great? But seriously, this issue sees the Endless reunite for quite a sad occasion. (They must know that *The Sandman* is ending in a few issues! Sniff.) By Neil Gaiman and Michael Zulli. For the mature masses. **$2.50**

### SANDMAN MYSTERY THEATRE #29

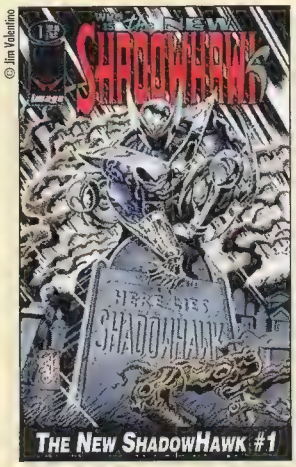
**VERTIGO/DC** "The Hourman," Part 1 (of 4). It seems our buddy Wesley Dodds (y'know, the Golden Age Sandman) has been sleepin' on the job. When he overlooks a bunch of jewel heists, a certain "Man of the Hour" decides to investigate. Check out Rex Tyler in action before his days as Hourman. By Matt Wagner, Steve Seagle and Guy Davis. For mature readers. **$2.25**

### THE NEW SHADOWHAWK #1

**IMAGE** OK, folks. Take a guess at what this issue's about. *Wizard* hint of the month: we all know that ShadowHawk died in *ShadowHawk* #18, and just take a li'l gander at the title of this here comic. Anyway, Police Captain Arturo Rieves tackles the mystery of the new ShadowHawk. By Kurt Busiek, James Fry and Andrew Pepoy. **$2.50**

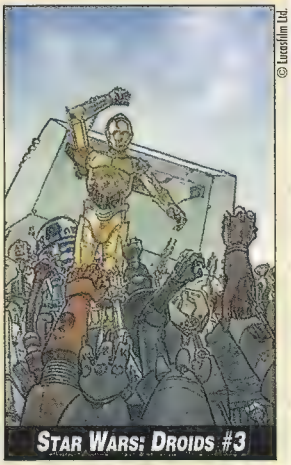
### STAR WARS BOOKS

**DARK HORSE** Start yer month off with C-3PO and the gang in *Star Wars: Droids* #3. Apparently, Threepio is stuck on a drone barge headed to a recycling plant to have his memory erased. That means it's up to R2-D2 to come running (rolling?) to his rescue. Meanwhile..."*Jabba wanichicoch vawooshine hatanyay waney-ooscha.*" Yes, the ol' lovable fat boy makes his return to the galaxy in *Star Wars: Jabba the Hutt—The Hunger of Princess Nampi*. In his quest through the galaxy to profit from deal after deal, Jabba




THE NEW SHADOWHAWK #1

© Jim Valentino



STAR WARS: DROIDS #3

© Lucasfilm Ltd.

# MORE PICKS

comes up against a pretty unexpected and shrewd enemy. If you'd rather gaze on prettier sights, check out *Star Wars: River of Chaos* #2 (of 4). Inside, Princess Leia is stuck in enemy territory with only a few close friends to help her out. The only problem is that one of them just might be an Imperial spy! **$2.50 EACH**

### Stray Bullets #4

**EL CAPITÁN** The fun begins when Paul Barrow travels down the highway meetin' people and pickin' up chicks. This guy is so shifty, he'll say just about anything to get whatever he's after. So, you've gotta figure trouble's coming down the line, when a trusting hitchhiker bums a ride with Mr. Barrow. But only you mature readers should be readin' stuff like this! By David Lapham. **$2.95**

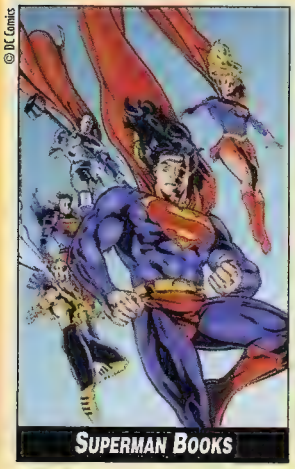
### Superman Books

**DC COMICS** That Jimmy Olsen kid is such a clod. This month, in *Action Comics* #712, he's falling into all the leftover deathtraps from the whole "Death of Clark Kent" thing, and it's up to Supes to save him. If you're more agile than that Olsen twerp, skip over to *Superman: The Man of Steel* #47, where Perry White and Franklin Stern reveal some pretty key clues to the mystery behind Bloodsport. Those two are just on the ball! *Superman* #103 tells Arclight's origin, as well as putting a killer behind bars courtesy of the Daily Planet. Oh, and an important member of the Planet staff just up and quits the paper. (10 bucks says it's that putz on the fourth floor who's always clogging up the toilets!) Fly down to *Adventures of Superman* #526, where Bloodsport battles Bloodsport on Stryker's Island. (My money's on Bloodsport!) During their little skirmish, a riot breaks out and some vicious killers escape, which can only mean trouble for Lois Lane. Why? 'Cause *everything* means trouble for Ms. Lane! **$1.95 EACH**

### ✓ Superman vs. Aliens #2 (of 3)

**DARK HORSE/DC** With Earth's yellow sun, like, 65 billion light years away, Superman's powers are fading faster than *Saturday Night Live*'s popularity! And it couldn't have happened at a worse time, seeing as how the Man of Steel's got to contend with an Alien queen and her entire hive! Hey, Supes, that Argo city just ain't worth it. If these folks're really from Krypton, they should've blown up anyway, a long time ago. By Dan Jurgens and Kevin Nowlan. According to Jurgens, "The mystery of just exactly where Superman is and what's happening starts to deepen. Obviously, Superman runs into more Alien critters and all that. We find out exactly how the Aliens got to Argo in the first place, and Superman's powers continue to weaken, leaving the Aliens that much tougher. Also, Superman finally realizes that sending some survivors back to Earth may have been a big mistake!" **$4.95**

© DC Comics



Superman Books

Superman vs. Aliens #2

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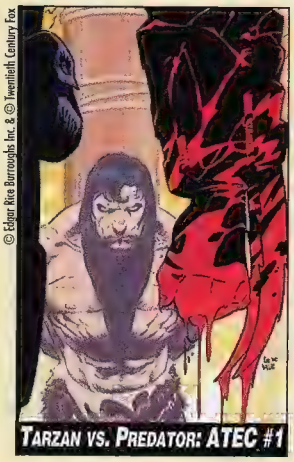


Tarzan vs. Predator: ATEC #1

© Stephen Bissette

Tyrant #5

### ✓ Tarzan vs. Predator: At the Earth's Core #1 (of 4)

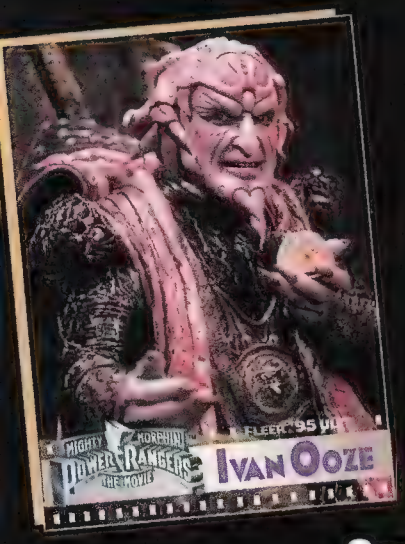
**DARK HORSE** Who'da thunk Tarzan would swap sweat with those fang-faced Predators? It seems that a number of great warriors and beasts are being slaughtered in Pellucidar (a primeval forest in the center of the Earth), and David Innes, its ruler and Tarzan's friend, is missing. Seeing as how this jungle atmosphere is prime huntin' ground for the Predators, it's pretty obvious who's to blame for all the carnage! By Walter Simonson and Lee Weeks. (And speakin' of Tarzan, you should also check out Edgar Rice Burroughs' *Tarzan: A Tale of Mugambi* by Darko Macan and Igor Kordey, which is on sale now. Cool story.) Simonson says of the ish, "What we're hoping to do, because Tarzan is the character that he is, is essentially turn the tables on the Predators, where they really meet somebody who is a better hunter than they are. And that's what Tarzan is kind of about. As far as we know, the Predators seem to hunt for sport, but Tarzan, at least in his earlier days, hunted to stay alive. He learned those skills and practiced them because, for him, it was a matter of life or death right from the beginning." **$2.50**

### Team 7: Objective Hell #2

**IMAGE** Where's the first place you'd look for a secret stockpile of U.S. nukes? Yep, you guessed it: Cambodia! That's just where Team 7 is off to, when they bump into the Khmer Rouge, and Commissar Rostov and his superpowered freak team, Spetsnaz. (Geez, you're gonna need a huge friggin' dictionary to follow this one!) Plenty of action coming your way courtesy of Chuck Dixon, Chris Warner, and Scott and J.D. Williams. **$2.50**

# More than just Mighty.

# *Fleer Ultra*-Mighty.

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# MORE PICKS

### ✓ Tyrant #5

**SPIDERBABY GRAFIX** It's big friggin' dinosaurs that go around fighting and eating each other! Who could ask for anything more? This issue, momma T-Rex spends the day guarding her new li'l babies (Yeah, try to find a babysitter for those little monsters!), while a certain Eggsucker attempts to invade her nest! This frenzied tale is brought to you by writer-artist Stephen Bissette, who says, "With issue #6, we start the second day. [Laughs] I'm really gonna be taking a very leisurely pace with these early issues. The reason is, when you're five years old, an hour seems a much longer time than the age [we're] at now. I really want to bathe the reader in the sensations of this whole new world with these little creatures. The next story arc will sort of cover the tale of the nest and what happens to Tyrant and his siblings. That will end at the point where they actually leave the nest and go off on their own as little lone hunters." **$2.95**

### ✓ UltraForce #9

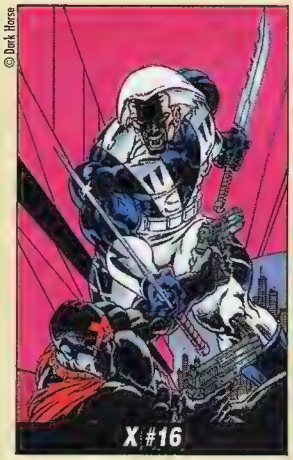
**MALIBU** The Black Knight (yep, that's right, the one from Marvel Comics' Avengers team), is stuck in the Ultraverse as he continues his search for Sersi. (But who cares about her? She's so lame. Why not search for, like, Scarlet Witch or somebody cool?) There's just one small problem—some dangerous force is slowly driving her nuts. Yo, Dane, got a newsflash for ya: that Sersi witch has never played with a full deck! By Hank Kanalz, George Pérez and Keith Aiken. Kanalz says of the ish, "Where to begin?...Well, this is a pretty intense issue. Ghoul actually saves the day, as the rest of UltraForce saves Miami. The Black Knight learns more about our Ultraverse, as our heroes discover more about the Marvel Universe. And the missing Sersi becomes more of an issue, as the lost heroine is on a collision course with the 'Force!" **$2.50**

### The Visitor #10-#11

**ACCLAIM/VALIANT** Earthquakes are the least of California's worries, when Los Angeles is hit by flash floods, massive rain, and yes, even a huge snowstorm! The Visitor jumps to the task of finding out who's trying to ruin Southern California's economy with these unusual weather patterns. When (and if) he survives that, Viz'll have to contend with a bunch of Satan worshippers and cannibals who are making life quite unpleasant for Californians (if you can imagine that). This tasty tale comes from Kevin VanHook and Mike Leeke. **$2.50**

© Malibu
UltraForce #9

© Acclaim
The Visitor #11


© Dark Horse
X #16

© Twentieth Century Fox
X-Files #6

### WildC.A.T.s #21

**IMAGE** The WildC.A.T.s enter a strange new world, when famed writer Alan Moore jumps on board! The C.A.T.s turn into space cadets and head off for their home planet of Khera. Guest appearances by Rorshach an' Night Owl an' Miracleman an' Abby an'... By Alan Moore and Travis Charest. **$2.50**

### X #16

**DARK HORSE** A mysterious woman from X's past shows up and starts telling some nasty little secrets about our resident nutcase. X tries to shut her up but good, but he's slightly distracted by the Headhunter and his team of superpowered freaks that are out for X's head! By Steven Grant and Javier Saltares. **$2.50**

### X-Files #6

**TOPPS COMICS** "Firebird," Part 3 (of 3). Well, the U.S. military goofed (yeah, that's a real stretch), and now some alien creature with the power of cold fusion is out rippin' up the landscape of New Mexico. The "inner government" runs to Scully and Mulder to stop this thing. But of course, the "inners" have a back-up plan where they blame some other country like Iran or Iraq for the whole attack. Gosh, what a neighborly country we are! Let's bomb Greenland! By Stefan Petrucha and Charles Adlard. **$2.95**

### X-Men Books

**MARVEL** "Nothing stops the Juggernaut!" Nothing, that is, except for some villain named Onslaught, who's got Juggy on the run in *Uncanny X-Men* #323. Also, the new Morlocks have gone batty, and they're running around slaughtering people left and right! Over in *X-Men* #43, Colossus puts his foot down (ow!) and decides what to do with Magneto. (Well, at least he didn't put his foot down *on* Maggie.) Plus, Rogue and Iceman seem to be spending a little time together. Don't worry, it's probably just some silly ploy to make Gambit jealous. **$1.95 EACH**

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# CONTEST

## Heavy Metal!

Hey, wanna win the only cards on the planet that you could defend yourself with if somebody jumped you in an alleyway? (But we don't suggest that you try it.) The only cards that would let you signal for help on a deserted island? (Hey, *we* tried it!) The only cards that can cut through a tin can and still slice a tomato like butter? Then read on, true believer!

### Grand Prize (One winner)

**One lucky winner brings home the bacon with a full set of Fleer Marvel Metal cards, plus an uncut sheet of limited-edition Metal Blasters chase cards!**

### Second Prize (4 winners)

**Four people who are lucky enough to win something more than the third prize (read: nothing), but aren't quite lucky enough to score the big, honkin' Grand Prize, walk away with an uncut sheet of those cool, limited-edition Metal Blasters chase cards!**

**So who do you slip a five-spot to so that you can win? Nobody. That's only how we work on the price guide. (Just kidding.) What you gotta do here is go on a mini-metal scavenger hunt, dig up the list of 10 items below, and mail it all off to the address that's somewhere on this page.**

## Official Mini-Metal Scavenger Hunt List

- Paper clip
- Key
- A set of 10 staples
- Screw, nut, or a bolt
- Small ball bearing
- Back of an earring
- Bobby pin
- Soda can tab
- Zipper
- Grommet (that metal shoelace hole thingie)

**So, after you've looted all the junk drawers in your house, put all that crap in an envelope or something, throw in the official Mini-Metal Scavenger Hunt coupon below, and mail it off to:**

**Fleer Metal Hunt Contest**
**c/o Wizard Press**
**PO Box 118**
**Congers, NY 10920-0118**

**Once we receive your entry, we'll throw it together with the tons o' other entries we receive, and Magneto and Polaris will randomly select the winners from the pile! Only those entries with all 10 of the listed items enclosed will be eligible, y'know—so getcher detectors fired up and rollin'!**

*This contest expires August 31, 1995, so move it or lose it!*

MARVEL METAL BLASTER

WIZARD® FLEER®

### LEGAL LETTERS ASSEMBLED IN A MANNER THAT CREATES AN IMMENSE BLOCK OF NIGH-UNREADABLE COPY

No purchase necessary. Contest is open to anyone except employees of Wizard Press, Fleer, their immediate families, and whoever invented the POG. There's a special place in hell for you, fella. Print your name, date of birth, address, city, state, zip code, and telephone number with area code on the official entry form or a three-by-five-inch index card, and enclose the form or card with your metal items. Mail each entry to Fleer Metal Hunt Contest, c/o Wizard Press, PO Box 118, Congers, NY 10920-0118. Enter as many times as you like. No mechanical reproductions will be accepted. All entries become the property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the names of the contest winners and are not transferable. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. Never thought you'd see the word "grommet" used in a contest, huh? (We didn't, either.) **All entries must be received at contest headquarters by August 31, 1995.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entries received at contest headquarters. The random drawing will be conducted on September 1, 1995 by Wizard Press. Go, Dee!

For a list of winners, available after September 15, 1995, send a stamped, self-addressed envelope to Fleer Metal Hunt Winners, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just keep watching *Wizard*!

All Marvel characters and Marvel logo ™ & © Marvel Entertainment Group.
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ENTRIES DUE BY AUGUST 31, 1995!

**FLEER METAL HUNT CONTEST**

NAME

HOME ADDRESS

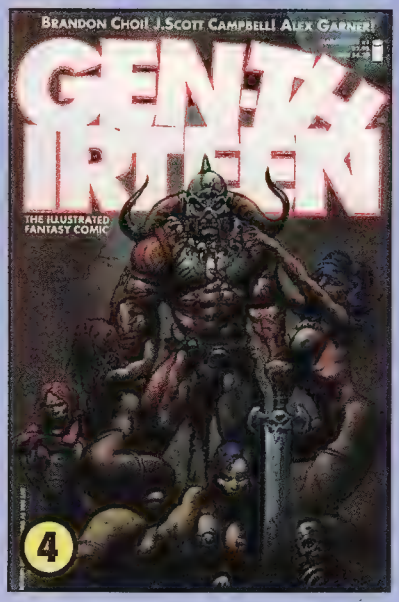
CITY STATE ZIP

PHONE ( ) DATE OF BIRTH

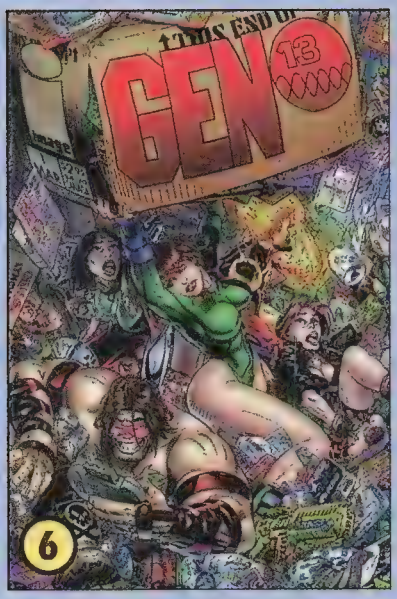
HAVE YOU ENCLOSED YOUR METAL PIECES WITH THIS FORM?

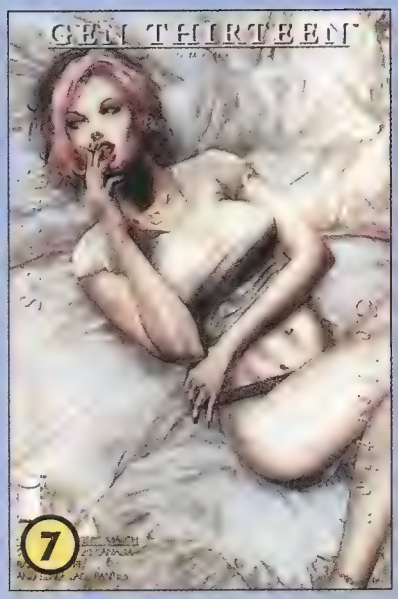
# TOP 13 COMICS

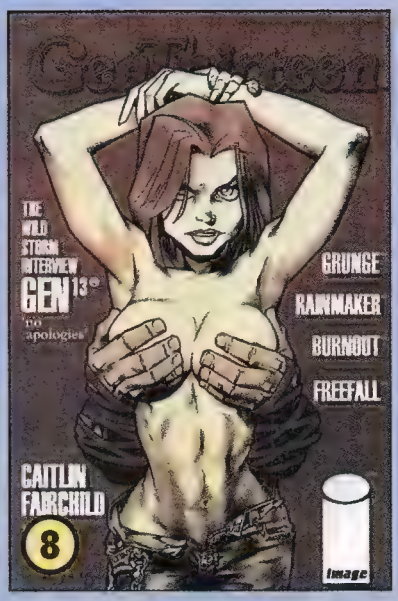
**Well, we've been bellyachin' for the last six months or so about having to write about *Gen*[13] every month, since that book is always playin' king of the hill, but this month will be different. Them kooky WildStorm fellas kicked off the debut of the new, ongoing *Gen*[13] series by slapping no less than 13 different covers on that bad boy. Needless to say, they're all pretty hot. And we're taking a vacation. So enjoy the covers, and we'll be back next month with the regularly scheduled Top Ten.**




GEN[13] ™ & © Aegis Entertainment Inc. DBA WildStorm Productions.



1. Common cover #1, by J. Scott Campbell and Alex Garner.
2. Common cover #2, by J. Scott Campbell and Alex Garner.
3. Art Adams' X-Babies parody.
4. Simon Bisley's *Heavy Metal* parody.
5. John Cleary's "Your Friendly Neighborhood Grunge" cover.
6. Michael Golden's "Gen13 Goes Madison Avenue" cover.
7. Michael Lopez's *Victoria's Secret* catalog parody.
8. Jason Pearson's "Gen-et Jackson" cover.
9. J. Scott Campbell and Chuck Gibson's *Brady Bunch* parody.
10. J. Scott Campbell and Tom McWeeney's "All Dolled Up" cover.
11. Joe Dunn's *Sandman* parody.
12. Anthony M. Cox's *Pulp Fiction* parody, starring Sofia Dominguez.
13. J. Scott Campbell's (and your) do-it-yourself cover.

# TOP 100

Here's the list for MAY...
a countdown of the most-ordered titles as reported by Diamond Comic Distributors, Inc.

(CE=Collector's Edition)

## what was hot 1 year ago...

1. Spawn #22 (Image)
2. X-Men #34 (Marvel)
3. Violator #1 (Image)
4. Uncanny X-Men #314 (Marvel)
5. Superman/Doomsday #3 (DC)
6. Wolverine #83 (Marvel)
7. WildC.A.T.s #11 (Image)
8. Batman #509 (DC)
9. Adv. of Cyclops & Phoenix #3 (Marvel)
10. Superman: The Man of Steel #35 (DC)

## 2 years ago...

1. Spawn #13 (Image)
2. WildC.A.T.s Trilogy #1 (Image)
3. ShadowHawk II #1 (Image)
4. X-O Manowar #0 (Valiant)
5. StormWatch #0 (Image)
6. Deathblow #2 (Image)
7. X-Factor #92 (Marvel)
8. Youngblood: Strike File #3 (Image)
9. Brigade #2 (Image)
10. Superman #79 (DC)

## 3 years ago...

1. Spawn #1 (Image)
2. X-Men #10 (Marvel)
3. Batman: Shadow of the Bat #1 CE (DC)
4. Uncanny X-Men #290 (Marvel)
5. Infinity War #2 (Marvel)
6. X-Force #12 (Marvel)
7. Spider-Man #24 (Marvel)
8. Web of Spider-Man #90 (Marvel)
9. Eclipso: The Darkness Within #1 (DC)
10. Ghost Rider #27 (Marvel)

1. **Spawn #32 (Image)**
2. **X-Men #42 (Marvel)**
3. **Uncanny X-Men #322 (Marvel)**
4. **X-Men: Prime #1 (Marvel)**
5. **Wolverine #91 (Marvel)**
6. **Gen$^{13}$ #2 CE (Image)**
7. **Generation X #5 (Marvel)**
8. **Sovereign Seven #1 (DC)**
9. **X-Force #44 (Marvel)**
10. **X-Factor #112 (Marvel)**
11. Cable #21 (Marvel)
12. Lady Death: Btw. Heaven & Hell #3 (Chaos!)
13. Superman vs. Aliens #1 (Dark Horse/DC)
14. Excalibur #87 (Marvel)
15. Superman: The Man of Tomorrow #1 (DC)
16. WildC.A.T.s #20 CE (Image)
17. WetWorks #8 CE (Image)
18. Grifter #1 CE (Image)
19. Action Comics #711 (DC)
20. WildStorm Rising Part 1 CE (Image)
21. Violator/Badrock #1 (Image)
22. Batman Chronicles #1 (DC)
23. Star Wars: Dark Empire II #6 (Dark Horse)
24. Team 7: Objective Hell #1 CE (Image)
25. Amazing Spider-Man #403 (Marvel)
26. Superman #102 (DC)
27. Spectacular Spider-Man #226 (Marvel)
28. Batman #520 (DC)
29. Spider-Man #60 (Marvel)
30. Superman: The Man of Steel #46 (DC)
31. Adventures of Superman #525 (DC)
32. WildStorm Rising Part 10 CE (Image)
33. X-Files #5 (Topps)
34. Detective Comics #687 (DC)
35. Web of Spider-Man #126 (Marvel)
36. Avengelyne #1 CE (Maximum)
37. Weapon Zero #T-Minus-4 (Image)
38. Cyberforce #14 (Image)
39. Star Wars: River of Chaos #1 (D. Horse)
40. Wonder Woman #100 CE (DC)
41. Operation Knightstrike #1 (Image)
42. Batman: Legends...Dark Knight #73 (DC)
43. Batman: Shadow of the Bat #40 (DC)
44. StormWatch #22 CE (Image)
45. Backlash #8 CE (Image)
46. Fallen Empires #1 (Acclaim)
47. Incredible Hulk #431 (Marvel)
48. Azrael #6 (DC)
49. Robin #18 (DC)
50. Sandman #69 (DC)
51. Green Lantern #64 (DC)
52. Detective Comics Annual #8 (DC)
53. Ripclaw #3 (Image)
54. X-Men 2099 A.D. #22 (Marvel)
55. Superman Annual #7 (DC)
56. Deathblow #16 CE (Image)
57. Catwoman #22 (DC)
58. Vengeance of Vampirella #14 (Harris)
59. Batman: Legends...Dark Knight Annual #5 (DC)
60. Venom: Carnage Unleashed #4 (Marvel)
61. Ice Age—Magic: The Gathering #3 (Acclaim)
62. Magic—The Shadow Mage #3 (Acclaim)
63. Union #4 CE (Image)
64. Fantastic Four #402 (Marvel)
65. Wonder Woman #99 (DC)
66. Aliens vs. Predator: War #1 (Dark Horse)
67. Glory #3 (Image)
68. Superboy #17 (DC)
69. Catwoman Annual #2 (DC)
70. Flash #103 (DC)
71. Spider-Man Super Size Special #1 (Marvel)
72. Savage Dragon #13 Larsen Version (Image)
73. Spider-Man 2099 A.D. #33 (Marvel)
74. WildStorm Sourcebook #1 (Image)
75. The Maxx #16 (Image)
76. Code Name: Stryke Force Zero (Image)
77. Top Cow/Ball. Studios Swimsuit #1 (Image)
78. ShadowHawk #18 (Image)
79. Neil Gaiman's Lady Justice #1 (Tekno•Comix)
80. What If? #75 (Marvel)
81. Aliens/Pred.: Deadliest...Species #11 (D. Horse)
82. Avengers #388 (Marvel)
83. Beavis & Butt-Head #17 (Marvel)
84. Silver Surfer #106 (Marvel)
85. Fantastic Four: Atlantis Rising #2 (Marvel)
86. Star Wars: Droids #2 (Dark Horse)
87. Team Youngblood #18 (Image)
88. Captain America #441 (Marvel)
89. Aquaman #10 (DC)
90. Lobo #17 (DC)
91. Daredevil #342 (Marvel)
92. Knightmare #4 (Image)
93. Ghost #2 (Dark Horse)
94. Mickey Spillane's Mike Danger #1 (Tekno•Comix)
95. Iron Man #318 (Marvel)
96. The Dragon: Blood & Guts #3 (Image)
97. Aquaman Annual #1 (DC)
98. The Books of Magic #14 (DC)
99. Brigade #20 (Image)
100. The Power of Shazam! #5 (DC)

# Help Bart Save the World!

Hey, man, wanna help out yer buddy Bart and win a shot at bringin' home some great Simpsons stuff, like an animation cel and some signed comics? Then read on, 'cause *Wizard* and Bongo Comics have one heckuva contest for you!

## Grand Prize (One winner)

**One Grand Prize winner will walk off with a gen-u-ine animation cel from the Simpsons TV series!**

## Second Prize (10 winners)

Ten Grand Prize wannabes take home a set of the first six issues of the *Bartman* comic book series, signed by Simpsons creator Matt Groening himself!

**But to be eligible to get any of that stash, you gotta help Bart come up with an excuse so he can slip outta class and become Bartman (and save the world, of course). In fact, you gotta whip up a whole Top Ten Excuses list, and if we judge your list to be the best (i.e., funniest), bam, you win.**

**After you're done putting that laugh-filled list together, fill out the official Bartman entry form below, attach it to the back of your top ten list, and mail the whole thing off to:**

**Bartman Top 10 Contest**
**c/o Wizard Press**
**PO Box 118**
**Congers, NY 10920-0118**

*This contest expires August 31, 1995, and there's no excuse if you're late!*

BONGO COMICS GROUP™ WIZARD®

### LEGAL STUFF THAT NONE OF YOU PEOPLE WOULD READ, EVEN IF WE PAID YOU TO DO SO

No purchase necessary. Contest is open to anyone except employees of Wizard Press, Bongo Comics, Twentieth Century Fox Film Corporation, their immediate families and especially that Groening fella. Print your name, date of birth, address, city, state, zip code and telephone number with area code on the official entry form or a three-by-five-inch index card, and attach your list to the form or card. Mail each entry to Bartman Top 10 Contest, c/o Wizard Press, PO Box 118, Congers, NY 10920-0118. Enter as many times as you like. No mechanical reproductions will be accepted. All entries become the property of Wizard Press and none will be returned. All taxes (federal, state and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the names of the contest winners and are not transferable. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof. Give a hoot, don't pollute, never be a dirty bird. **All entries must be received at contest headquarters by August 31, 1995.** Wizard Press is not responsible for lost, late, misdirected or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected by the *Wizard* staffers, who will look for the entries with the most originality, creativity and humor. The judging will be conducted on September 1, 1995 by Wizard Press.

For a list of winners, available after September 15, 1995, send a stamped, self-addressed envelope to Bartman Top 10 Winners, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just keep watching *Wizard*!

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ENTRIES DUE BY AUGUST 31, 1995!

### BARTMAN CONTEST

NAME

HOME ADDRESS

CITY STATE ZIP

PHONE DATE OF BIRTH

DID YOU ATTACH YOUR TOP 10 LIST TO THIS FORM?

# Wizard Market WATCH

by **Jon Warren** and **Marc Wilkofsky**

# As the Market Burns

As another summer quickly approaches and our world turns warmer, the comic market world is turning significantly hotter in many areas. Before you restless readers lay out your beach towels, we'll lay out some of those fiery areas for you, 'cause we love guiding you along all the right collecting roads!

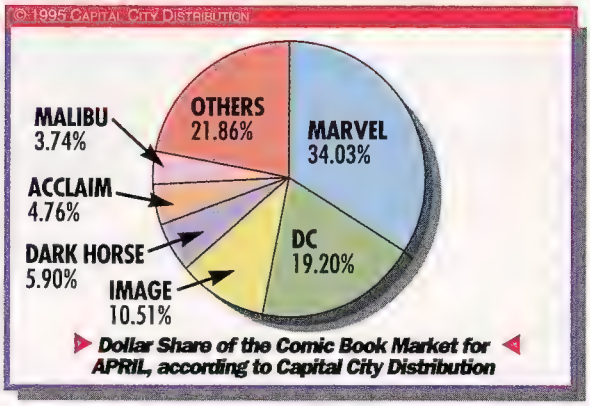
## THE HOT RECENT RELEASES (1991-95)

• **The mega-hot *Gen*[13] series** (Image). When the WildStormers said they'd be satisfying fans' cravings for their favorite superteens with an ongoing series, they weren't kidding! The **11 variant editions of *Gen*[13] #1**, which are all over *Wizard*'s Top Ten this month, are very, VERY hot, selling for as much as $20 in some establishments (and as little as $10 in others). Many members of our retailer network agree that these 11 editions are very difficult to find. Demand could be short-lived, however, because complete sets—of these 11, and the two regular editions—in special packages will hit the market in June from Image. By the way, don't buy any Gold Foil editions of #1; it's been confirmed that several high-quality fakes (read: counterfeit) are being sold out there. Retailers in the Los Angeles area bought and started selling several of these books, which were *not* published by Image; copies may have left that area. Market Watch: the crimefighting column!

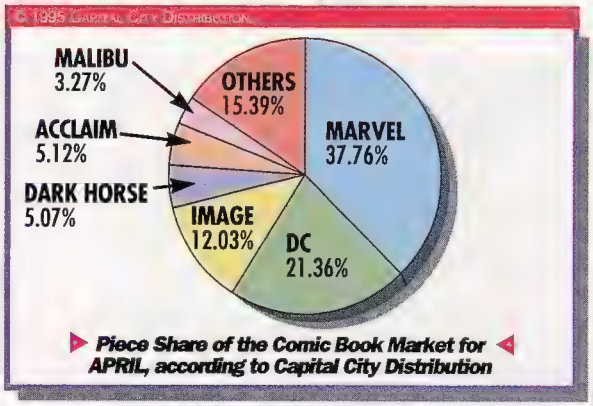
• **The X-Men titles** (Marvel Comics). Ever since the X-Universe imploded and recreated itself, collectors have felt a resounding boom throughout Marvel's mutant titles. The various timeflip X-books have been the market champs these past few months, knocking almost every other type of comic out of the top of the Top 100, selling out just about everywhere, and keeping values of titles like ***Astonishing X-Men*** and ***Generation Next*** on the upswing. ***X-Man*** might be the choice timeflip book in terms of watchability, as this title—along with its intriguing new Nate Christopher character—is the only "Age of Apocalypse" book continuing into the "real" X-Men reality. Several other recent X-issues are running hot 'n' heavy these days, including: ***Uncanny X-Men* #316-#317** and ***X-Men* #36**, which introduced Generation X; ***Uncanny X-Men* #282**, the debut of Bishop (a central timeflip figure); and ***X-Factor* #88**, the debut of villain-turned-team member (yeah, like *that* happens a lot) Random.

• **Other Image Comics.** Whether it's thanks to writer Neil Gaiman's conceptions or the Spawn connections, Angela's recent mini-series is still looking skyward and seeing no limit! Do

ANGELA™ & © Todd McFarlane Productions




**Dollar Share of the Comic Book Market for APRIL, according to Capital City Distribution**




**Piece Share of the Comic Book Market for APRIL, according to Capital City Distribution**

**DOLLAR SHARE:** As DC jumped back to its regular, four-week publishing schedule (it only published three weeks' worth of books in March, to realign its schedule), it rose 2.01 points in April. Marvel's strong-selling timeflip X-storyline pushed its dollar share up 3.34 points, while Malibu's 1.17 increase is evidence that the connection between the two M's has definitely been sales-effective. Dark Horse, Image and Acclaim upped their number of releases, but each saw dollar share losses, probably created by the massive competition.

**PIECE SHARE:** April's Dollar Share winners were the Piece Share victors here. DC soared up 2.78 points, Marvel enjoyed a 1.76-point hike and Malibu's share rose almost a point. This is possibly due to a gradual return of readers to the older companies—DC and Marvel—and interest in Marvel helps its acquisition Malibu. The other three companies lost some ground here, but Dark Horse is still strong at 5.07, and Acclaim is still faring much better than during its pre-"Birthquake" days.

we smell an ongoing series for this popular character? If so, you *really* have to watch this first mini-series. And just because her debut in ***Spawn* #9** hasn't seen any significant movement, doesn't mean you should forget about that issue, too. Meanwhile, the Gen[13]-connected ***Kindred*** and ***Team 7*** minis are far from slouches where activity's concerned, and surprise of surprises, ***Supreme* #25** has been warming up again. We can't avoid crediting cover artist Stephen Platt for this particular heat (he's still got something goin'), but the fact that the issues leading into and following this "Images of Tomorrow" book (published last year) have finally shipped, definitely works in there, as well.

• ***X-Files*** (Topps Comics). This new entry into the comics industry is an uncanny success. The comic series materialized out of thin air, which is exactly what you'll find if you look in comic store boxes where the scooped-up **#1** (now at a $25 value) **through #3** used to be. If you're a true collector unsure of whether to pay a slightly high premium for any of these issues, we say go for it if they're still within your budget's reach. But if you're just interested in transporting yourself into the highly involving—and often unsettling—stories, Topps' two soon-to-ship compilation TPBs (reprinting #1-#3 and #1-#6) are your inexpensive ticket.

• **Batman** (DC Comics). Various Batman books of all ages are already starting to feel some good vibrations as the summer's *Batman Forever* blockbuster nears. To narrow down the possibilities a bit, collectors of more recent books know that since Robin is finally a key player in the film's story, most appearances by the Boy Wonder—or, more precisely, Dick Grayson—are worth a shot. One of the early Nightwing-in-the-Batsuit issues, ***Batman* #512**, is catching up to the already solid ***Robin* #0**, where Grayson first dons the costume. Keep your eyes peeled on the rest of the "Prodigal" issues, which might rise as well.

• **Superman** (DC). DC's Last Son of Krypton has been seeing ups and downs more often than he's been hit with the "Death redux" stories (like the sales-pushing "Death of Clark Kent" epic and upcoming Bloody-S-wearing serial killer story arc), which the company hopes will return Supes to the high excitement and revenue levels of yester(Dooms)day. Things are definitely in a state of flux, so keep watching.

• ***Sovereign Seven*** (DC). Just a quick note about a new series, starring a team of superpowered refugees trapped on DC-Earth. Its first issue had very strong order numbers, and hey, it's written by former X-scribe Chris Claremont (ex-*Wolverine* artist Dwayne Turner's art looks spiffy, too). Might not be a bad idea to pick this one up, as the fast-paced book could be a quick-selling sleeper, as well as a potential Market Watch hot topic.

• **Bad Girls aplenty** (various publishers). This trend is still moving onward, as the titanic trio of Lady Death from Chaos!, Shi from Crusade and Vampirella from Harris keeps kicking butt in the market. LD fans might be thrilled to know that with this issue's Price Guide, her original Chromium-covered #1 has surpassed *Sandman* (Vol. 2) #1 in value (well, we thought it was an interesting fact). It also looks like *Shi*'s about to beat Vampi's *Vengeance* title value-wise. DC's Wonder Woman, Topps' Lady Rawhide and London Night Studios' Razor make up another major trio—just keep watching their scarce issues (like ***WW* #90**, artist Mike Deodato Jr.'s first regular *WW* work, and Artemis' debut), first issues (that gore-lovin' girl **Razor** has one unstoppable **#1** and HOT series), and first appearances (Lady R's in Topps' steamin' ***Zorro* #3**) zoom up in value!

• **Watchable titles** (various publishers). "Spoon!" **The Tick** is MIGHTY, citizens! More and more people appear to be getting familiar with this totally off-the-wall character—thanks in large part to his hit animated series—as the intense interest in his late '80s-to-early '90s comics series demonstrates. And Pen and Ink's ***Wandering Star*** has much market potential; it's the fresh, new type of small press book readers are looking for these days. Teri S. Wood's creator-owned title is slowly climbing the market stairs, and it just

## WIZARD'S TOP TEN HOTTEST ARTISTS

1 — Photo: Al Ortega

**Todd McFarlane**
*Spawn*

2 — Photo: Sampsel & Preston

**J. Scott Campbell**
*Gen[13]*

3 — Photo: J. Schuyler

**Greg Capullo**
*Spawn*

4 — Photo: J. Schuyler

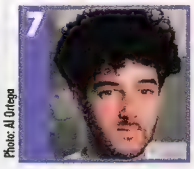
**Adam Kubert**
*Wolverine*

5 — Photo: J. Schuyler

**Andy Kubert**
*X-Men*

6

**Joe Quesada**
*Ash*


7 — Photo: Al Ortega

**Chris Bachalo**
*Generation X*

8 — Photo: Jon Gipe

**Steven Hughes**
*Lady Death*

9 — Photo: Al Ortega

**Kelley Jones**
*Batman*

10

**John Byrne**
upcoming: *Wonder Woman*

## WIZARD'S TOP TEN HOTTEST WRITERS

1 — Photo: Al Ortega

**Neil Gaiman**
*Sandman*

2

**Peter David**
*Incredible Hulk, Aquaman, Spider-Man 2099*

3 — Photo: Sampsel & Preston

**Brandon Choi**
*Gen[13]*

4 — Photo: J. Schuyler

**Scott Lobdell**
*Uncanny X-Men, Generation X*

5 — Photo: Al Ortega

**Fabian Nicieza**
*X-Men*

6

**John Byrne**
*Next Men*, upcoming: *Wonder Woman*

7 — Photo: J. Schuyler

**Ron Marz**
*Green Lantern, X-O Manowar*

8

**Dan Jurgens**
*Superman, Solar*

9 — Photo: Al Ortega

**James Robinson**
*Starman, WildC.A.T.s*

10 — Photo: Nikki Jenkins

**Alan Moore**
*From Hell*, upcoming: *Spawn: BloodFeud, WildC.A.T.s*

WIZARD'S TOP TEN HOTTEST ARTISTS AND WRITERS LISTS ARE DERIVED FROM A NATIONWIDE RETAILER SURVEY.

# Market WATCHERS

Just when you thought it was safe to enter this column...the Polybag Controversy RETURNS!

**Dear Market Watchers,**

I have thought of a way to solve the polybagged comics problem. Brad Ingraham (issue #41) said to Ziploc them. Here's an even better idea that *would* work. Step 1: Companies distribute comics, cards, etc. in separate boxes. Step 2: Comic owners place comics on racks. Step 3: Comic owners place "goodies" behind the counter. Step 4: Fan buys book. Step 5: Owner says, "Here are your cards, posters, etc." Step 6: Trend catches on. Problem solved. What do *you* personally think?

**Steven McCune**
**Fayetteville, NC**

**Great idea, Steven—but close to impossible in large-scale terms. First of all, most publishers believe that you have to hit buyers over their freebie-lovin' heads with incentives, and also want to make absolutely sure each book's incentive actually makes it into the hands of the book's buyer, so polybagging the book—with the bonus inside and a note on the bag—does this job well. Also, in many stores, your process would fall apart at Step 3. Retailers may try to sell the cards separately, without requiring the book's purchase (Don't assume that won't happen!), or may not want to go through the trouble of storing and watching over stacks of cards for 20 different comic promotions (retailers have more than enough to deal with already, believe me). Also, it's much easier and cost-effective for a publisher to use the ol' polybook method; shipping the books and extras separately, and insuring that retailers can both advertise and correctly implement the promotion from the moment the materials arrive in their stores, isn't exactly cheap. Well, that's what I think—sorry to blast your idea to bits like that, Steven; in a utopian world, it'd be a super plan.**

**Dear Wizard,**

Regarding the polybag issue, I have one question. When you take a comic out of its polybag, it is supposedly a "damaged" comic. If this is true, how "damaged" is the comic, and of what fraction of the "undamaged" comic is the "damaged" comic's value? It might be good to print this letter, because I know many other collectors are wondering the same thing.

**Kevin Strick**
**Mission Viejo, CA**

**That's an excellent, but tricky, question, and it's where the whole polybag controversy lies. Half the collecting world views a carefully opened (along the top) polybook as "undamaged," and the other half says opening up the bag is as damaging as pouring grape juice on it, but how far this brings the value down really varies throughout collectors' very independent minds. So I'd be remiss in giving you a set-in-stone answer (gasp—yes, you could say I'm "stumped"), Kevin, but I can lead you to another good question...**

**Dear Wizard Market Watchers,**

Can you tell me *why* publishers polybag their comics? Because it really sucks if the story inside is cool, but because of some stupid promo card, it's worth more bagged and you don't want to damage it.

**Mike Saavedra**
**Keyport, NJ**

**There's a simple answer, Mike, as I told Steven: to make sure those bonus cards, POGs, holographic roach traps, etc., stay connected to the comic. In *Wizard*'s case, polybagging is a necessary "evil," with all the inserts we toss into each issue (and, as you might've noticed, we now feature the cover blurbs on the bag, to keep the killer cover art clear). And then there's a more detailed (and more opinionated) reply: Because several pub-**

CONTINUED ON PAGE 146

might be the next *Bone* or *Cerebus*.

• **Deflating titles** (various publishers). Those of you who are still holding on to your **Stephen Platt *Moon Knights*—#55-#57** and **#60**—and your early Valiants, like ***X-O Manowar* #1-#4**, might want to give 'em the ol' heave-ho soon, because the only activity they've been seeing recently is downward. With Platt, fans seem to be more interested in his current Image endeavors, rather than his first published work. In Valiant's case, since its "Birthquake" relaunch, its books have yet to take off, sparking little interest in the company's back-issue market. DC's Lobo might be joining this group soon, though he's still got some market life left; we'll let you know.

## MODERN AGE SELLERS (1970-90)

• ***Amazing Spider-Man*** (Marvel). The Clone-story-starting **#149-#151** went down again this month; it just ain't happening no more for these books. Many collectors out there scooped 'em up, thinking the Spider-Clone's return and the resultant story ramifications would keep these books soaring, but no dice; their time has come and gone. If you're one of those collectors, go find a buyer—fast.

• **Teen team books** (various publishers). It's Slump City for DC's ***New Titans***, and Marvel's ***New Mutants*** and ***New Warriors***, a situation that could be due to *Gen*$^{13}$'s steady rise in popularity. As several back issues of these three titles slowly sink in value, Legion's appearances in *New Mutants* are still doing fine—he started the X-Men time-flip thing, y'know!

Uncanny X-Men #101

• **Other hot MA books** (various publishers). You can't miss with these mutant books: the first issue of the ongoing, always-hot ***Wolverine*** series, (the debut of Phoenix, whose popularity flames were probably fueled by the recent—and excellent—Phoenix story adaptation in the animated series), **#201** (that ol' baby Cable issue, recently reprinted in *X-Men Classic* #105 for those of you low on funds), and **#221** (the first app of Mr. Sinister, a major timeflip player), as well as the debut story of Mystique, another timeflipper, in ***Ms. Marvel* #16-#18**. And then there're the early ***Sandman*** issues, which we predict will stay strong for a long while after the title's end in half a year. It's a great time to hop on these market "elevators," while they're going straight up!

## POPULAR SILVER AGE BOOKS (1955-70)

• ***Amazing Fantasy* #15** (Marvel). Spider-Man's first appearance and origin moved up this month to $20,500, showing continued strong demand for the quintessential Silver Age comic.

• ***Amazing Spider-Man*** (Marvel). Most issues **before #100** are moving; speculation about the upcoming movie has more than a little to do with this. Issue #1, the second part of the origin story from *AF* #15, moved up to $15,000 this month.

• ***Batman*** (DC). The whole SA series of ***Batman*** is heating up, but one of the most noteworthy is issue **#171**, with the first Silver Age appearance of the Riddler. Jim Carrey's upcoming portrayal of the enigmatic villain in *Batman Forever* is sure to be a hit, driving some collectors to sweep up the character's debut. Its Price Guide value moved up to $275 this month. Another hot Bat-issue is **#181**, which boasts the first-ever appearance of Poison Ivy, a villainess who's

# All-American Artform...

## Friday, June 30
*10 am—6 pm—Dealer's room & programming*

- Spend the evening at the Stan Lee Awards Banquet!

## Saturday, July 1
*10 am—6 pm—Dealer's room & programming*

- CBG Fan Awards begin at 6:00 pm
- Extended all-ages programming after hours!
  - 24-hour security
  - 24-hour shuttle to all hotels

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# Peter David

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**Jeff Smith**

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- Jim Balent
- Mike Baron
- Terry Beatty
- Brian Bendis
- Sean Bieri
- Pam Bliss
- Patrick Block
- Kurt Busiek
- Chris Claremont
- Max Collins
- Michael Davis
- Rob Davis
- Colleen Doran
- Dave Dorman
- Fauve
- Matt Feazell
- Phil & Kaja Foglio
- James Fry
- Ken Gale
- Ron Garney
- Jackson Guice
- Michael Gilbert
- Mike Gold
- Lurene Haines
- Marc Hempel
- Greg Hyland
- Bob Ingersoll
- Tony Isabella
- Joe Jusko
- Wendi Lee
- Vince Locke
- David Mack
- Mike Manley
- Rags Morales
- Mart Nodell
- John Ostrander
- James Owen
- Jimmy Palmiotti
- Rick Parker
- Andrew Pepoy
- Brian Pulido
- Joe Quesada
- David Quinn
- Don Rosa
- Scott Rosema
- Alex Ross
- Julie Schwartz
- Bart Sears
- Al Simmons
- Don Simpson
- John Snyder III
- Arne Starr
- Brinke Stevens
- William Stout
- J. Michael Straczynski
- Ronn Sutton
- Jill Thompson
- Tim Truman
- William Tucci
- Mercy Van Vlack
- Neil Vokes
- Mark Waid
- Larry Welz
- Mark Wheatley
- Al Williamson
- Mike Worley
- Bernie Wrightson
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# ...All-American Fun!

gaining interest through her recent depictions in *Batman Adventures* and *Wonder Woman*. Copies with the poster still intact are quite scarce. The guide value moved up to $75 this month—still a bargain. Honorable mention also goes out to issue **#234**. This one's known as the first SA appearance of Two-Face, it features some really cool Neal Adams art, *and* it's tough to find in top condition. This, too, jumped to $75 in this month's guide.

• ***Fantastic Four* #4** (Marvel). The first appearance of the Silver Age Sub-Mariner (May 1962) just sold for $3,700 in Near Mint condition, according to *Wizard* VIP Keith Contarino of Atlanta, Georgia. This sale illustrates that when really high-grade copies of key books turn up, they sometimes sell for higher than price guide value.

• ***Superboy*** (DC). Early issues of this original series have been scorching hot recently. We've extended the series listing in the Price Guide this month; it now starts with issue **#1** from 1949, giving this series the distinction of being the earliest series in the *Wiz* PG. The hottest of all is, not surprisingly, issue #1, weighing in at $4,500 for an NM copy (good luck finding one).

## THE GOLDEN AGE MARKET (1938-54)

• ***Whiz* #2** (DC). This month's new world record: $176,000 for *Whiz* #2 from the famous Mile High collection. Steve Geppi, owner of Diamond Comics Distributors and a longtime Golden Age collector, recently purchased the finest-known copy of this landmark first appearance of Captain Marvel (DC's version, not Marvel's) from an unidentified Virginia collector.

• ***Action Comics* #1** (DC). The market's still abuzz with the record sale of this issue last month, reported in issue #46's MW, for $137,500. Pacific Comics Exchange President Robert Roter estimates that only 75 copies of this issue still exist.

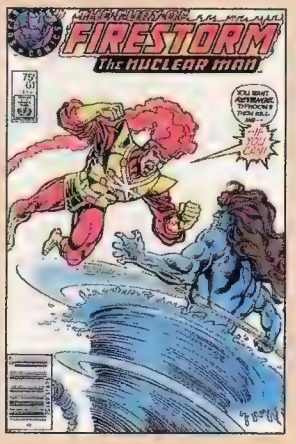
• ***Batman* #1** (DC). More big bucks sales are happening here, as Pacific Comics Exchange's Roter reports that the high grade copy of this issue from the famous Cosmic Aeroplane collection was just sold to a private collector for $44,000.

Good news! If you'd like to comment on our market coverage, you now have two choices: you can write to Market Watchers, or use America Online to contact *Wizard* Senior Price Guide Editor Jon Warren! Send any questions, comments or suggestions about this column, the Price Guide or the comics market in general to Jon at **JonRWarren@aol.com**. Hope to hear from you soon! ☆

*Marc Wilkofsky predicted the Adam Ant comeback, while Jon Warren is still waiting for Gary Glitter's.*

lishers feel the need to make usually low-quality books *look* cool by throwing in a "free" card (which buyers frequently pay for through a higher cover price). They love taking advantage of collectors who "have" to buy two copies and keep one bagged, *and* they feel that giving a potential customer the option of skimming through their comics in the store isn't the least bit important.

Hope that clears it up.



FIRESTORM ™ & © DC Comics

***Firestorm* #61A (left) is an early example of a variant cover.**

**Dear Mr. Watcher,**

The *Wizard* Price Guide (in ish #41) has *Fury of Firestorm* #61A at $60.00. Can you tell me if the following is in fact that comic?

My issue #61 has the title *Firestorm, The Nuclear Man*, and not *Fury of Firestorm* as your price guide says. But, on the first page, it *does* say *Fury of Firestorm*. So what's up? Is my book worth $1.25 or $60.00? Is it the test logo edition?

**Thanks so much,**
**Eric Wong**
**Silver Spring, MD**

First of all, the copy on the left, with Superman bursting out of the "Superman Comics" circle in the corner, is the A-book. In 1987, DC released—mostly in the Seattle, Wash. area—1,000 of these, as well as 1,000 copies of a "variant" edition of *Justice League* #3, to see if a browser's eye would latch onto the popular hero's image. It didn't work. Secondly, issue #61 *is* part of the John Ostrander-written *Fury of Firestorm* series (which changed to *Firestorm the Nuclear Man* and a then-snappy logo with #65), even though the cover logo on the regular edition doesn't have the "Fury of" part. Finally, if anyone has this type of question in the future, please send a picture, so I can know whether to congratulate you or send you a box of tissues. Sorry, Eric. It looks like the latter applies to you.

**Dear Market Watchers,**

I am thinking about investing some money in Vampirella and Lady Death comics. Would this be a good choice? Are these comics expected to increase in value in the future? I don't wish to make a mistake. Could you please help me? I would appreciate it.

**Joshua Myers**
**Martinsville, IN**

So you want to pour some cash into a couple of hot women, Josh. Well, if you were to pick any Bad Girl titles to invest in, these would be two of the few I'd suggest you strongly consider. These original BG trendsetters are still riding this market wave pretty solidly, and won't drown when that particular wave crashes (and it eventually will—as they say, too much of a good thing...except for *MTV Unplugged*). When that happens, you can expect, at the very least, a leveling off of values for these antiheroines' books and most others. Now, that doesn't mean the other publishers don't have solid offerings; several BG books out there, like *Shi* and *Razor*, have enough quality and consistency to probably survive this trend's imminent Black Monday. So none of you other pub's get riled up, you hear?

Well, that's all for this month. See ya, see ya. Hope you had a good, good time. So long!

—Marc Wilkofsky
Feelin' Groovy

Hey, Market Watchers! Send your letters to:
**MARKET WATCHERS**
**c/o Wizard Press**
**151 Wells Ave.**
**Congers, NY 10920-2064**

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## LEGALESE

No purchase necessary. Contest is open to anyone except employees of Wizard Press, Playmates, WildStorm Productions, their immediate families and the jerkweeds up there in government who make us print this legal crap month after month after month. Here we go again... Print your name, date of birth, address, city, state, zip code and telephone number with area code on the official entry form, a standard postcard or a three-by-five-inch index card. Mail each entry to Playmates WildC.A.T.s Contest, c/o Wizard Press, PO Box 118, Congers, NY 10920-0118. Enter as many times as you like. No mechanical reproductions will be accepted. All entries become the property of Wizard Press and none will be returned. All taxes (federal, state and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the names of the contest winners and are not transferable. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof. And what kind of stupid word is "hereof"? Who came up with *that* freakin' word? **All entries must be received at contest headquarters by August 31, 1995.** Wizard Press is not responsible for lost, late, misdirected or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on September 1, 1995 by Wizard Press.

For a list of winners, available after September 15, 1995, send a stamped, self-addressed envelope to Playmates WildC.A.T.s Winners, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just keep watching *Wizard*!

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## WILDC.A.T.S CONTEST

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# SHOWS & CONVENTIONS

These listings are as accurate as we can get 'em, but *Wizard* always recommends phoning ahead before you attend an event—show information sometimes changes after we go to press. With that in mind, it's time for all you comic-hungry hordes to go conventioneering!

## CALIFORNIA

### JUNE 4 & 18, JULY 2 & 16, VAN NUYS

Valley's Largest Comic Book & Sports Card Monthly Show, Best Western-Airtel Plaza Hotel & Conference Center, 16201 Sherman Way (1/2 mile west of 405 Frwy.-Exit Sherman Way West), 90 tables @ $40-$50 each, $1 admission (free with this ad), 10am-4pm. Contact: EB's Sportscard & Comic Book Shows—Eric Beckerman @ 310-478-9818.

### JUNE 10, SAN FRANCISCO

San Francisco Sports Card & Comic Book Show, Cathedral Hill Hotel, 1101 Van Ness Avenue, Geary Blvd., 50 tables @ $50 each, $2 admission, 10am-4pm. Contact: Al Jang or Damon Jang @ 415-386-9036.

### JUNE 11 & JULY 9, LOS ANGELES

LA's Biggest Card & Comic Show, LA Airport Marina Hotel, 8601 Lincoln Blvd. at Manchester (3 miles West of 405 Frwy.-Exit Manchester), 100 tables @ $40-$50 each, $1 admission (free with this ad), 10am-4pm. Contact: Eric Beckerman @ 310-478-9818.

### JUNE 11, SAN MATEO

San Mateo Sports Card & Comic Book Show, Dynfey Hotel, 1770 South Amphlett Blvd., (Hwy. 92 @ Hwy. 101) 35 tables @ $50 each, $2 admission, 10am-4pm. Contact: Al Jang or Damon Jang @ 415-386-9036.

### JUNE 18, JULY 9, AUGUST 6, SAN DIEGO

San Diego's Greatest Mini-Cons, at Scottish Rite Center in Mission Valley, 1895 Camino Del Rio South (take I-8, then exit on Mission Center Road to the south). 80-plus dealer tables @ $50 each, $2.50 admission, 10am-5pm with comic book, non-sports cards, and toy auction at 1pm. Guests: Stars from *X-Files*, *Star Trek* (old & new), and *Phantasm*, and more celebrities and artists to be announced for each event. The monthly conventions also include Science Fiction, Japanese animation, *Magic* cards, D&D, collectibles and movie memorabilia. Contact: Paul @ 619-284-4891.

### JUNE 30-JULY 3, SAN FRANCISCO

ManaFest '95, Cathedral Hill Hotel, 1101 Van Ness Avenue, many tables available, $20 weekend or $15 day admission, 6pm (Friday) to 12 noon (Monday). This 24-hour-a-day collectable game festival includes tournaments, artists, seminars, manufacturers, game designers and lots of fun!! Contact: ManaFest Hotline @ 415-985-5223.

## ILLINOIS

### JUNE 11, CHICAGO

Comic Book Convention, Hyatt Regency Woodfield, 1800 East Golf Rd., off Rt. 53 North, 50 tables, $60 each, $3.25 admission, 10am-4pm. Guests: TBA. Giveaways. Contact: Great Eastern Conventions @ 908-788-6845.

### JUNE 30-JULY 2, ROSEMONT

Chicago Comicon—20th Anniversary Celebration, Rosemont Convention Center, 5555 N. River Road, 275 dealer tables, Admission: $12.00 per day or $30.00 for all three days, Fri. & Sat. 10am-6pm (evening events, also), Sunday 10am-5pm. Guests: Peter David (Guest of Honor), Jeff Smith (Special Guest), Stan Lee (Special Guest), Alex Ross, Phil and Kaja Foglio, Rick Parker, Mike Baron, Mart Nodell, Rob Davis, William Tucci, Larry Welz, Jim Balent, Kurt Busiek, Max Collins, Neil Vokes, Brinke Stevens, Colleen Doran, Steven Hughes, Brian Pulido, Marc Hempel, Don Simpson, Bart Sears, James Owen, Joe Quesada, Jimmy Palmiotti, J. Michael Straczynski. Contact: Nancy Ford @ Chicago Comicon office, 708-852-2514.

## INDIANA

### JULY 7-9, INDIANAPOLIS

Indy-Monthly Comic Show, Eastgate Mall, 7150 E. Washington St., 35-plus 8 ft. tables @ $60 (1) or $95 (2), free admission, mall hours (Friday-Saturday: 10am-9pm; Sunday: Noon-5pm). Contact: Rick Garcia @ 317-357-9999.

## MARYLAND

### JUNE 18, GAITHERSBURG

Capital Associates, Gaithersburg Holiday Inn, 2 Montgomery Village Ave., 65 tables @ $65 each, $2 admission, 10am-4pm. Contact: Jeff Rocen of Capital Associates @ 703-503-5834.

## MASSACHUSETTS

### JUNE 4, BURLINGTON

BIG CAT Productions Monthly Comic, Toy and Non-Sport Card Show, VFW Hall, Exit 34, Winn Street, next to Marshall Simmons Jr. High, tables available, $2 admission, 11am-4pm. *Magic* cards, toys, POGs and thousands of half-price and hard-to-find comics, free credit raffles and gifts. Contact: Larry Harrison @ 617-596-3336.

### JUNE 11, BOSTON

Comic Book Convention, 57 Park Plaza Hotel (Howard Johnson), 200 Stuart St., 70 tables, $75 each, $3 admission, 10am-5pm. Guests: Richard Pace (artist of *Rune*, from Malibu), Steve Lieber (artist of *Hawkman* from DC). Giveaways. Contact: Great Eastern Conventions @ 908-788-6845.

### JUNE 18, NATICK

BIG CAT Productions Monthly Comic, Toy and Non-Sport Card Show, Holiday Inn Crowne Plaza, Rt. 9 East, across from the Natick Mall, tables available, $2 admission, 11am-4pm. *Magic* cards, toys, POGs and thousands of half-price and hard-to-find comics, free credit raffles and gifts. Contact: Larry Harrison @ 617-596-3336.

### JUNE 25, ROCKLAND

BIG CAT Productions Monthly Comic, Toy and Non-Sport Card Show, Ramada Inn, Exit 14, Rt. 228, off of Rt. 3 south of Boston, tables available, $2 admission, 11am-4pm. *Magic* cards, toys, original art, POGs and thousands of half-price and hard-to-find comics, free credit raffles and gifts. Contact: Larry Harrison @ 617-596-3336.

### JULY 30, BOSTON

Comic Book Convention, 57 Park Plaza Hotel (Howard Johnson), 200 Stuart St., 70 tables, $75 each, $3 admission, 10am-5pm. Guests: James Fry (*Shadowhawk*, from Image), and more TBA. Giveaways. Contact: Great Eastern Conventions @ 908-788-6845.

## NEW HAMPSHIRE

### JUNE 11, NASHUA

BIG CAT Productions Monthly Comic, Toy and Non-Sport Card Show, Holiday Inn, Exit 4 off Rt. 3, tables available, $2 admission, 11am-4pm. *Magic* cards, toys, POGs and thousands of half-price and hard-to-find comics, free credit raffles and gifts. Contact: Larry Harrison @ 617-596-3336.

## NEW JERSEY

### JUNE 17, WOODBRIDGE

Comic Book Marketplace, The Sheraton Hotel, 515 Rt. 1 south, across from the Woodbridge Mall, 40 tables @ $55 each, $3 admission, 10am-4pm. Guests: Chris Allan (*Teenage Mutant Ninja Turtles Adventures*), Andé Parks (*Catwoman*, *Wonder Woman*, and *Lobo*), and Vince Russell (*Youngblood Strike File*, *Brigade*, and *Supreme*). Plus $100.00 in show cash door prizes. Contact: Ron Jordan @ 908-828-5955.

### JUNE 25, WAYNE

Wayne Comic Book Expo, Holiday Inn, Route 46 East Service Road, 30 8 ft. tables, $55 each, $2 admission, 10am-4pm. Special features: primarily comic books (all eras and prices), some non-sports cards and toys, hourly door prizes, old-fashioned no-minimum-bid auctions. Show us your *Wizard* magazine for a $2 merchandise credit with your paid admission. Contact: B. Brzezinska @ 201-783-0608.

## NEW YORK

### JUNE 25, NEW YORK

Comic Book Convention, Madison Square Garden, 31st Street & 7th Avenue, 70 tables, $108.25 each, $4 admission, 10am-6pm. Guests: Rick Parker (artist of *Beavis and Butt-Head*, from Marvel), Sandu Florea (artist of *War Machine*, from Marvel), Malcolm Davis (artist of *Hulk 2099*, from Marvel) and more TBA. Giveaways. Contact: Great Eastern Conventions @ 908-788-6845.

### JULY 2, NEW YORK

Comic Book Extravaganza, The Marriott-East, 525 Lexington Avenue (49th Street), $4 admission, 50 cents off admission with this *Wizard* ad (children under 6: free), 10am-4pm. Yo, baby baby, we're getting serious with the bad boys from SIRIUS ENTERTAINMENT. We're blowing the lid off this crib with **Joseph Linsner** (*Cry For Dawn**master cover artist) and **Kevin J. Taylor** (*The Girl***Model by Day***Fang*). The bad girl scene was nowhere until these guys arrived! **Holy @#%*!** Strap yourself in, it's the hottest FOX TV show and TOPPS comic book series today: *The X-Files*! Live and in person: **Stefan Petrucha** and **Miran Kim**! Plus mind-blowing mystery guests and surprises! (Don't ask.) An avalanche of fantastic promos and premiums awaits you from the finest comic and card companies. Set the alarm clock, because the first 50 people get super-packages! Comic Book Extravaganza is the premier showcase for comics,

non-sports cards and collectibles in New York City! Contact: Max Gottfried @ 718-441-9868.

### JULY 23, NEW YORK

Comic Book Convention, Madison Square Garden, 31st Street & 7th Avenue, 70 tables, $108.25 each, $4 admission, 10am-6pm. Guests: James Fry (artist of *Shadowhawk* from Image), Steve Lieber (artist of *Hawkman* from DC) and more TBA. Giveaways. Contact: Great Eastern Conventions @ 908-788-6845.

## NORTH CAROLINA

### JUNE 11, CHARLOTTE

Comic Book, Trading Card & Toy Show, Ramada Inn-Airport Central, 515 Clanton Rd. (Exit 7 off I-77), 34 tables @ $50 each, $2 admission, 10am-5pm. *Star Wars* toys, too. Call Mark Merrill for guest updates and more information @ 704-787-3911.

### JUNE 24, GREENSBORO

Comic Book, Trading Card & Toy Show, Howard Johnson Plaza, Gilford College Rd. (Exit 213 off I-40), 35 tables @ $50 each, $2 admission, 10am-5pm. *Star Wars* toys, too. Call Mark Merrill for guest updates and more information @ 704-787-3911.

### JUNE 25, DURHAM

Collectible Dreams Promotion, The Searle Center at Duke University (off Research Drive), 36 tables @ $65 each, $3 admission, 10am-4pm. Guests: Scott Hanna (*Batman Forever* adaptation and *Detective Comics*). Contact Sue Furman @ 919-876-2946.

### JUNE 25, RALEIGH

Comic Book, Trading Card & Toy Show, Days Inn-North, 2805 Highwoods Blvd., (exit 11B off I-440), 24 tables @ $50 each, $2 admission, 10am-5pm. *Star Wars* toys, too. Call Mark Merrill for guest updates and more information @ 704-787-3911.

## OHIO

### JUNE 25, ST. CLAIRSVILLE

Ohio Valley Comic Con, Days Inn, I-70 at Exit 220, 28 6 ft. tables @ $40 in advance, $2 admission (children 6 and under: free), 10am-4pm. Contact: Jeff Harper @ 216-499-6056.

### JULY 9, COLUMBUS

Buckeye Comic Con, Holiday Inn West, I-270 at Exit 10, 59 6 ft. tables @ $55 in advance, $3 admission (children 6 and under: free), 10am-4pm. Guests: Ken Lashley (artist of *Excalibur* and *X-Calibre*), Joe Phillips (artist of *Silver Surfer* #100, *WildC.A.T.s Adventures*, Marvel & DC cards), Karl Story (artist of *Legionnaires*, *Savage Dragon: Blood & Guts*, *Aliens vs. Predator*—1st series, *Star Trek: Debt of Honor* Graphic Novel). Contact: Jeff Harper @ 216-499-6056.

## OREGON

### JUNE 25, PORTLAND

Portland Comic Book Show #41, Memorial Coliseum, 1401 North Wheeler Street, 175 tables @ $75 each, $3 admission, 10am-5pm. Guests: Howard Chaykin (artist/writer of *Fury of S.H.I.E.L.D* and *Power and Glory*), Len Wein (writer for *Gunfire* and *EXO-Squad*), Ernie Chan (artist for *Conan* and *Savage Sword of Conan*), Karl Kesel (artist on *Superboy*, writer on *Adventures of Superman*), Brian Snoddy (artist on *Bar Sinister* and *Magic* cards), Kirk Van Wormer (artist on *Vengeance of Vampirella*). Contact: Second Genesis @ 503-788-1031.

## PENNSYLVANIA

### JUNE 4, CHADDS FORD

Comic Book Marketplace, Ramada Inn, 1110 Baltimore Pike, at Rt. 1 & 202, 30 tables @ $55 each, $3 admission, 10am-4pm. Guests: Larry Mahlstedt (*Amazing Spider-Man*), Greg LaRocque (*Flash*, *Steel*, and Legacy Comics' *Out of Towners*), and Dan Parsons (*Aetos the Eagle* and *Out of Towners*). Plus $100.00 in Show Cash Door Prizes. Contact: Ron Jordan @ 908-828-5955.

### JUNE 10, LANGHORNE

Comics & Cards, Sheraton Books County, 400 Oxford Valley Road, 55 tables @ $40 each, $1 admission, 9am-3pm. Contact: Greg Petrino @ 215-968-8577.

## TEXAS

### JUNE 4, HOUSTON

Card & Comic Convention, Marriott Greenspoint, 255 North Sam Houston Pkwy. East, 50 tables @ $70 each, $2 admission, 10am-5pm. Door prize drawings every 30 minutes for comics and cards, free pack of comic cards with this ad and paid admission. Contact: Mark Hlavinka @ 713-293-8676.

### JUNE 4, SAN ANTONIO

Card & Comic Convention, Wyndham Hotel, I-10 and Wurzbach, 40 tables @ $55 each, $1 admission, 10am-5pm. Door prize drawings every 30 minutes for comics and cards, free pack of comic cards with this ad and paid admission. Contact: Mark Hlavinka @ 713-293-8676.

### JUNE 10, BEAUMONT

Kingdom Con 7, Beaumont Civic Center on Main Street, 35 tables @ $35 each, $2 admission, 9am-6pm. Call for guest updates. Contact: Scott Smithart @ 409-860-4848.

### JUNE 11, AUSTIN

Card & Comic Convention, Embassy Suites Hotel, 5901 North I-H35, 35 tables @ $55 each, $1.50 admission, 10am-5pm. Door prize drawings every 30 minutes for comics and cards, free pack of comic cards with this ad and paid admission. Contact: Mark Hlavinka @ 713-293-8676.

### JUNE 11, HOUSTON

Comic Carnival '95 4th Annual Summer Spectacular Show, Houston's largest annual comic book event, Holiday Inn Convention Center Hotel, 9100 Gulf Frwy., I-45 South, College Airport Exit, 4 ballrooms with over 15,000 sq. ft. of exhibition space, advanced tickets on sale at Houston's finer comic book stores, $5 admission, $4 in advance, children under 10 free, 10am-5pm. Special guests include Shannon Wheeler (creator and artist of *Too Much Coffee Man*), Matt Nastos (*Elfquest: New Blood* and Superman artist), Rober Quijano (Milestone/DC artist), Rus Sever (*Venom* artist), Space City Comics, Tempest Studio, Rook Comics and more. One entire ballroom devoted to small press and independent publishers (some tables still available), special video room showing animation and action videos all day. Tons of comics, *Magic* cards, sports cards, non-sports cards, toys, action figures (GI Joe, Power Rangers, *Star Trek*, and *Star Wars*), movie posters, POGs, T-shirts, specialty items and more. 5 free comics to the first 500 attendees, plus free promo items from Tekno•Comix! One entire ballroom devoted to the 1st annual Houston *Magic* Card Tournament of Champions, with trophies and prizes to the winners, silent auction featuring Golden and Silver Age comics. For dealer info, call 713-335-1130, or for artists updates or general info, call 713-335-SHOW (7469)—24 hours a day.

### JUNE 11, HOUSTON

Card & Comic Convention, Marriott Westside, 13210 Katy Frwy., I-10 West Exit Eldridge, 45 tables @ $65 each, $2 admission, 10am-5pm. Door prize drawings every 30 minutes for comics and cards, free pack of comic cards with this ad and paid admission. Contact: Mark Hlavinka @ 713-293-8676.

### JUNE 17, HOUSTON

L. King Collectibles, Monthly In-Store Sale-Bration, 3001 Fondren, free admission, 10am-6pm, one free raffle drawing for every $10 purchase, raffle prizes include over $750 worth of comic books, sports and non-sports card boxes and wax packs! Comics, *Magic: TG* and *Star Trek* gaming cards, POGs, figures, sports and non-sports cards, and more! Free comic book with this ad! Call 713-782-2273 for more information.

### JUNE 18, HOUSTON

Card & Comic Convention, Holiday Inn, I-10 & Silber, 7611 Katy Frwy, I-10 West Exit Silber, 50 tables @ $65 each, $2 admission, 10am-5pm. Door prize drawings every 30 minutes for comics and cards, free pack of comic cards with this ad and paid admission. Contact: Mark Hlavinka @ 713-293-8676.

### JUNE 25, AUSTIN

Card & Comic Convention, Embassy Suites Hotel, 5901 North I-H35, 35 tables @ $55 each, $1.50 admission, 10am-5pm. Door prize drawings every 30 minutes for comics and cards, free pack of comic cards with this ad and paid admission. Contact: Mark Hlavinka @ 713-293-8676.

### JUNE 25, HOUSTON

ALL-COLLECTIBLES SHOW and AUCTION, Harvey Hotel, 2712 Southwest Frwy. at Kirby, 85 6 ft. tables @ $60 until June 5, $85 thereafter, $3.50 admission, children under 12 $1, 10am-5pm. **Major Collectibles auction** at show, ***Magic: The Gathering* Tournament**, **Batman** art and action figure contests—call for details! **Over $1,000** in giveaways, **door prizes** include every comic on the ***Wizard* Top Ten! 5 free comics** (average total value $10) **with this ad!** (Limit one ad per paid admission, photocopies OK.) Special comic guests to be announced, free gifts from major comic book and film companies, **special convention exhibit—see one of the best Batman collections in the southwest on display; over 1,000 items!** For more information on the best shows in Texas, call 713-667-TOYS (8697)!

### JULY 1, HOUSTON

Comic, Card and POG Convention, Hilton SW Hotel, 6780 SW Freeway, Exit Hillcroft, 30 tables @ $70 each, $2 admission, 9:30am-4pm. Door prize drawings every 30 minutes for comics and cards, free pack of comic cards with this ad and paid admission. Contact: Mark Hlavinka @ 713-293-8676.

### JULY 4, HOUSTON

Comic, Card and POG Convention, Holiday Inn SW, 11160 SW Freeway at Beltway 8, 35 tables @ $65 each, $2 admission, 10am-5pm. Door prize drawings every 30 minutes for comics and cards, free pack of comic cards with this ad and paid admission. Contact: Mark Hlavinka @ 713-293-8676.

### JULY 22, GALVESTON

Galveston County 7th Annual Comic & Card Convention, Holiday Inn, 5002 Seawall Blvd., 27 tables @ $90+ each (call to receive more detailed dealer information), $3 admission, 10am-5pm. Contact: Ms. Q @ 409-938-4221.

## VIRGINIA

### JUNE 9-11, NEWPORT NEWS

Collectorscon VII, Patrick Henry Mall, 12300 Jefferson Avenue, 60 tables @ $125 each, Fri-Sat 10am-9pm, Sun 12 noon-5:30pm. Guests: Al Simmons (a.k.a. Spawn) and The Spawnmobile. Contact: Tom Morey @ 804-624-0657.

### JULY 9, TYSONS CORNER

Comic Book and Trading Card Show, Ramada Hotel, 7801 Leesburg Pike (Falls Church), 80 tables @ $65 each, $2 admission, 10am-4pm. Contact: Jeff Rocen of Capital Associates @ 703-503-5834. ☆

**If you'd like to use *Wizard*'s magic to help advertise your comic book event, call Karen Evora at (914) 268-3907.**

# Business As Unusual

by Todd McFarlane

A lot of people may not know this, but when I was putting myself through college, I worked at a couple of comic book shops. I worked in them because a) I was enamored with comics and wanted to be around them as much as I could, and b) because I traded my services for comics. When I worked, I felt I should be as helpful as possible, answering customers' questions and pointing them towards the books they wanted.

Nowadays, in all businesses, it usually works a bit differently. Most store owners or employees won't talk a customer out of buying something. Instead, they'll almost go to the extent of lying just to get a customer to buy something.

For instance, how many times have you guys out there gone to the women's department in a department store with your wife (or girlfriend or mom) so that she can try something on, and the sales clerk—trying to get some commission—says it looks great on her, even though it might be too tight or is just plain ridiculous-looking? In other more "hands off" stores, the employees will at least point you in the direction of the product you want to buy.

Spawn is a registered trademark of Todd McFarlane Productions. Spawn © Todd McFarlane Productions.

But comic stores today seem to be an entirely different beast. As I grew to become a professional, I thought that some of the business skills used by store owners and employees to sell comic books were rather odd. Stores order comics to place on their shelves, and when customers come in to buy them, some store personnel almost seem to talk certain fans out of buying what they really want. And it makes me wonder why that is. After all, why would owners turn down a sale, especially in these trying times?

So instead of inquiring to retailers about these things I've been hearing about, I figured I'd ask you, the reader. It seems unfair that all of these seemingly bad things hit *you* the hardest. So what I'd like to do is have another contest of sorts. I want you to tell me why your store owner is the best person in the country. I don't want you to just say, "They're a great person 'cause they sell me my comics." I want you to give me a detailed explanation of why you keep going back to this comic store. Maybe you were forced to stop going to another store because of various reasons (the owner screwed you over, made fun of you, called you a punk, etc.). Or perhaps the guys at your local comic shop actually treat you with respect. Whatever. Just let me know.

I want you to write to me in care of my *Spawn* letters page:

**The Spawning Ground**
**P.O. Box 25468**
**Anaheim, CA 92825**

The ones I like the most will win free Spawn toys and signed comics. I'll print the best stories here in a couple of months.

So get crackin'! And I'll see you next month. ☆

---

*Todd McFarlane is a co-founder of Image Comics, and is the writer and artist of* Spawn.



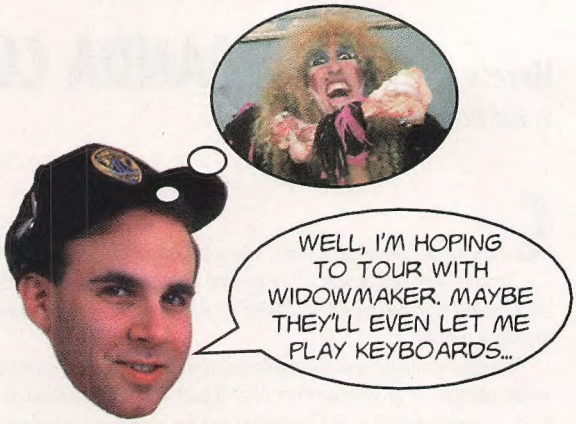
The opinions expressed in this column are not necessarily those of *Wizard: The Guide to Comics*, its editorial staff, or Image Comics.

# Wizard Bullpen

## EVIL HYPNOSIS PAYS OFF!

When Copy Editor Andrew Kardon joined the mildewy *Wizard* staff in late July '94, few took his claims of getting his dog Muffin or ex-Twisted Sister lead singer Dee Snider into the pages of *Wizard* seriously. But slowly, after numerous subliminal messages beamed directly into the mind of *Wizard* Editor-in-Chief Pat McCallum, Muffin found his way into two issues of *Wizard* (#41 page 180 and #42 page 41), and Twisted Sister saw two write-ups as well (#43 page 210 and #45 page 203). And on Tuesday, April 4, the purpose behind Andrew's *twisted* machinations (ba-da-bump) was revealed, as the lovely *Wizard* receptionist Chandra Dunitz forwarded Andrew a call...from Dee Snider! Yup, 10 months of subversive name-dropping paid off, as Dee's son Jesse spotted the references and showed his ex-comic collecting dad the book. After reading Andrew's Twisted Sister-laden profile in *Wizard* #43's Bullpen, Dee figured Andrew was responsible. So Andrew got to chat with Dee about comics, *Wizard*, Dee's new band Widowmaker and about giving Dee and Jesse a tour of Wizard HQ. So what have we learned from Bullpen name-dropping sessions? Not much, but here goes nothing: Cindy Crawford! Cindy Crawford! Cindy Crawford! Cindy Crawford! Cindy Crawford! Cindy Crawford! Cindy Crawford! Cindy Crawford! Cindy Crawford! Cindy Crawford! Cindy Crawford!

**So, Andrew, now that you've talked to Dee, what are you gonna do next?**




## WHO ARE YOU?

### PHIL COLLIGAN

Assistant Price Guide Editor, *Wizard: The Guide To Comics*

**What is it you do at *Wizard*?**
As Price Guide Editor Bob Marshall's assistant, I'm responsible for setting up the comic and card surveys, and updating the price guides each month. I also help the research end of *Wizard* by organizing the library and preventing Bob from sucking everyone's blood.

**Your favorite sections in *Wizard*?**
Magic Words and Bullpen.

**What have you learned from working on the price guides?**
The way books constantly increase and decrease in value is interesting; I can't believe how certain books go up.

**What superheroes have you most often been mistaken for?**
Robin or Bucky.

**What would your biography be called?**
*Size Matters Not!*

**What are your biggest problems in life?**
Three words: taxes and girls.

**Favorite TV show?**
*Married...with Children.*

**Favorite musical performers?**
U2, Billy Joel, Stone Temple Pilots and Nirvana.

**Favorite album?**
U2's *Achtung Baby*.

**Favorite *Magic: The Gathering* card?**
Atog! It's an awesome-looking card.

**Who would play you in a movie?**
Fred Savage or Elijah Wood.

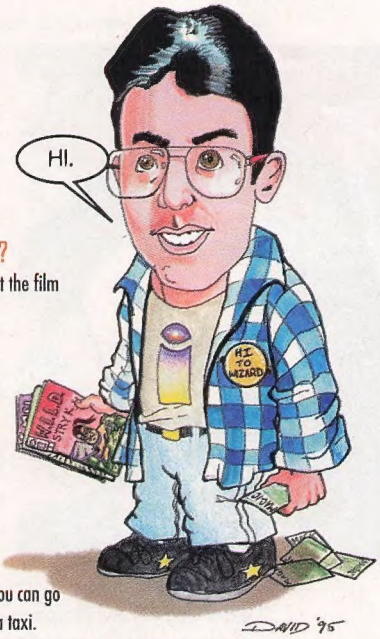
**Person with whom you'd like to star in a film?**
Cindy Crawford—she could only kiss *me* throughout the film and nobody else.

**Favorite comics?**
*The Spectre* and *Impulse*.

**Favorite comic book story of all time?**
"A Death in the Family," from *Batman* #426-#429. It really showed how even someone like Batman can go through a great deal of turmoil.

**Do you have any nicknames?**
Young Phil and Image Boy.

**What superpower would you want, and why?**
The ability of flight—it's an amazing power, and you can go anywhere you want with it, without having to take a taxi.




### Top 10 Ways them Power-Hungry Republicans Intend to Screw with the Comic Book Industry:

**10.** "Hitler was a Democrat!" worked into Marvel continuity. (Just like the Red Skull.)
**9.** Cleavage tax. (Chaos! Comics goes bust.)
**8.** Apply pressure to *Daily Planet*, get Clark Kent's liberal ass fired.
**7.** Kingpin pardoned, given criminal empire back.
**6.** Conventioneers Must Shower provision.
**5.** Arms contract with Latveria raises a few retailers' eyebrows.
**4.** Off that Frank Miller guy.
**3.** Screw that whole Sentinel gig, just cancel all the X-books. That'll fix them dirty muties.
**2.** Roxxon Oil given special tax breaks.
**1.** *Wizard* now only has to have 11 Image covers a year.


### ✓ INQUEST #3

The finest guide to collectible card games plows into its third issue in June with a striking **Charles Vess** cover! It starts out with **the definitive TSR interview**, including a talk with Jim Ward, award-winning game designer—we'll find out what's happening in the gaming company's future and let *you* know! Plus, how valuable *are* your *Magic* cards, really? We put 'em to the test! We also turn the spotlight on wizards, and cast ***Magic: The Movie—The Bad Guys***! We'll also give you a chance to **win all the Bridge Crew cards** from the *Star Trek: The Next Generation* game! Don't get caught playing without this issue! **$3.50**


Andrew's photo: V. Holland. Dee's photo © Atlantic Recording Corp. All rights reserved. Phil's illustration by David Prager.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**Made in the U.S.A.**

# Here's looking at...AMANDA CONNER

by Ruth Morrison

Comics forced Amanda Conner into a life of crime.

"When I was about seven," laughs the versatile penciler, "I would steal money from my aunt's boyfriend's underwear drawer to finance my comic habit!"

Eventually caught and rehabilitated, Amanda's comics addiction never abated. "I graduated from the Kubert School, I worked at a color separation house, and I apprenticed for a year or so to [artist] Bill Sienkiewicz."

Apprenticing for Sienkiewicz meant keeping his studio organized, doing background art, and filing reference material. "I also modeled for *Elektra: Assassin*, which was fun, because I got to beat up on Bill and Peter Sanderson [Marvel writer and archivist]. Beating up on people is more fun than doing backgrounds!"

While trudging back and forth between Marvel and DC, looking for work, Marvel took the bite, giving Conner a Yellowjacket story for *Solo Avengers*.

Since then, Conner has subsequently worked on everything from Archie books to Marvel's X-books, doing various covers, pin-ups and stories (*Excalibur* #80). "And I tried to get Archie to bring back Josie and the Pussycats, but to no avail!"

"I did a long run on [Claypool Comics'] *Soulsearchers and Company*, which was a lot of fun. *Soulsearchers* is co-written by Peter David and Richard Howell. I'm still doing the covers, and even though I'm not on it anymore, I still like to read it. It's a damn good read."

While citing influences like Frank Miller and animator Chuck Jones, Conner believes the greatest ones are her parents. "My mom illustrates children's books and paints. My dad always wanted to be a comic artist, but went into advertising instead. He's very proud of what I'm doing."

Amanda's sense of humor and fun shows up in most of her projects. "I like to put strange things in the backgrounds of the things that I draw," she chuckles. "I used to put a lot of them in *Soulsearchers*. I like putting in recognizable people and characters, and references to real things like that. I had [*Ash* artists] Jimmy Palmiotti and Joe Quesada make guest appearances in *Barbie* #43. Look for them!"

Beyond comics, "I tease my cats, I love to travel, and I hang out with friends." Amanda laughs, "I also co-own a comic book store, with my husband, Steve Conte, but I guess that that's part of life within comics."

As for her current doings, "I am working on [Marvel's] *Gargoyles* and Marvel Music's *Rock Video Girls*, but I don't know what I'm going to do next. I want to try a lot of different stuff. I don't want to get stale."

Photo courtesy of Amanda Conner. GARGOYLES ™ & © Buena Vista Pictures Distribution Inc.

**First comic read...**
A *MAD* magazine that I got from the tooth fairy. I got a *MAD* magazine and a nickel. I liked the *MAD* magazine more...

**Favorite comic of all time...**
*Daredevil* #181. It was such a tragic romance and it was so damn good. It was the one where Bullseye wastes Elektra, and it was such a heartbreaker.

**Favorite work of your own...**
The Star Wars Galaxy series II card that I did with Chewbacca. It's a fun card, and I think that it's the favorite thing that I have of my own in print.

**Comics you currently read...**
*Martha Washington* [books], *Sin City* and any Frank [Miller] stuff, *Ash, Groo, Generation X, Love & Rockets* and *Soulsearchers & Company*.

**Favorite comic character...**
My all-time favorite would be Elektra, although my current favorite would be Martha Washington.

**The one person you'd like to meet...**
Christ. Or Elvis. Wait—is this person supposed to be living or dead? Oh, well. I guess they fit both categories...

**Favorite munchie at 2 a.m....**
Anything that I can get my grubby hands on! When I'm hungry, keep your hands and feet away from my face!

**Costume last worn at Halloween...**
I was Wonder Woman. I made a costume; I dress up every year. I was Rogue the year before.

**Last good movie seen...**
The home video where my dad is getting beaten by vicious waves while riding a "boogie board." Oh, yeah...*The Professional* and *Pulp Fiction*, too.

**Person who would play you in a movie...**
Ellen Barkin or Laura Dern. Unless I was feeling really cocky, and then I'd say Sandra Bullock or Uma Thurman.

**People you would most like to work with...**
Frank Miller. And I think Quentin Tarantino would be a kick to work with.

**If you had the power of the Beyonder...**
I would probably waste a lot of my time and power playing large-scale practical jokes on the entire planet Earth. ☆

# SPAWN® #32

## the NEW COSTUME

Coming this May, your favorite hero undergoes a dramatic change... after Spawn battles the Redeemer and all of the dust has cleared, Spawn will have a new look! A new costume is born! You will never look at Spawn the same way again!

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# GREEN ARROW™ vs AQUAMAN
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# WONDER W

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*Will Aquaman bash The Flash?*

*The Man of Steel™ vs. the Dark Knight™!*

*Can anyone match The Flash's speed?*

JUSTICE LEAGUE TASK FORCE™

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